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Theater Prices, by Robert Grau

NOVEMBER 13, 1912

PRICE TEN CENTS

THE

NEW

YORK

# DRAMATIC MIRROR

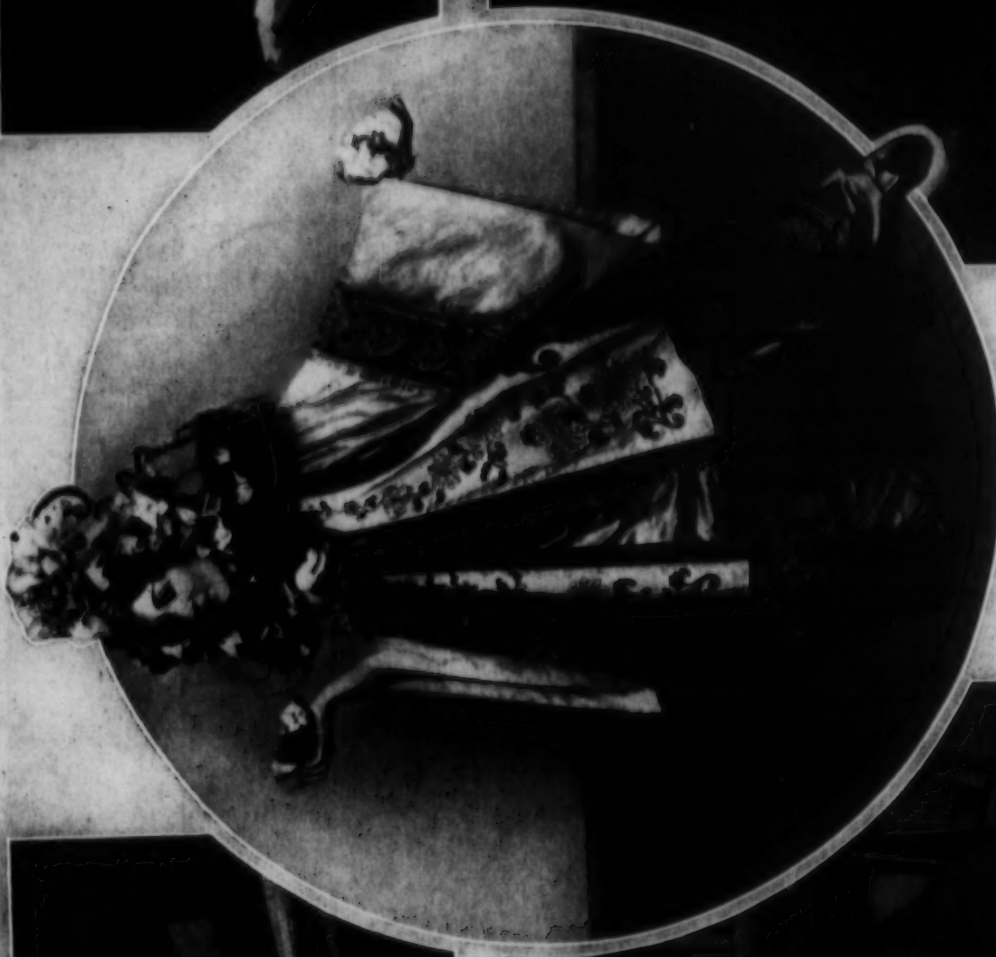


MARY FULLER

Wm. Faversham on Actor-Managers



VIOLET SLATON  
IN "THE GYPSY"



VIOLET ROMER  
IN THE DAUGHTER OF HEAVEN



GRETTEL MEYER  
PRIMA DONNA  
ADOLF PHILIPP'S  
GERMAN-AMERICAN THEATRE



LOUISE RUTTER AND RALPH J. MORGAN  
IN "ACT II" "A RICH MAN'S SON"



ROBERT LORNE  
IN "THE MAN AND THE SUPERMAN"



HARRISON HUNTER AND HELEN WARL  
IN "ACT I" "TRIAL MARRIAGE"





# THE NEW YORK DRAMATIC MIRROR



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## AMERICAN ACTOR MANAGERS

THEIR OPPORTUNITIES VIEWED BY WILLIAM FAVERSHAM, WHO HAS ANOTHER SUCCESS

"MOB, hands up!"

It sounded like a railway holdup, but as one became more accustomed to the dim light it proved to be Lionel Belmore rehearsing Julius Caesar. He stood downstage center giving directions to the two hundred "supers," who crowded the Lyric Theater stage to the right and left of Tyrone Power, Frank Keenan, Fuller Mellish and Julie Opp. The scene was interesting, but where was William Faversham, the Antony, the producer, the man sought just now for his opinions on actor managers? Mr. Belmore went on separating the mob from the soldiers, mob one from mob two, and so on, with directions for each. As they shifted to their new positions, a voice came booming down through the darkness, suggesting still another arrangement. Mr. Belmore sent the mob that way, and turned to the orchestra for an "All right." The voice was that of William Faversham. Over on the far side he sat, his figure plainly outlined, megaphone and all, against the white chair covers.

There came a bold interviewer and sat down beside him. "Have the cares of your production brought any gray hairs, Mr. Faversham?"

"Not a one. I'm enjoying life." Success was in the air. There was not a doubt that the big production would be welcomed, as indeed it was on the opening night, and Mr. Faversham himself was most enthusiastic. He ventured into the future. "I'm making plans now for another Shakespearean production on the same scale, probably in association with a manager. Henry VIII. is the play, and we shall assemble another distinguished cast. I shall give all my time to it until after a New York appearance, and then I shall come back to Julius Caesar and my part."

He excused himself to make a change in the rehearsal. This time he went down as far as the orchestra pit and waited until Numbers 26 to 31 of the mob had their "business" quite correct before he strode back. A question was asked about modern plays. He answered: "I haven't given them up by any means. I like them, I like Shakespeare, I like all kinds of plays. I'm having two modern dramas written for me now—or I might say that I have the option on them, but I haven't made any decision yet."

"What led me to go back to Shakespeare was a study of audiences that I have been making for several years. It seemed to me that both here and abroad they sat in rapt attention through Shakespearean plays, even at times when the acting was not remarkable. The plays were not only better quality, but more familiar. Those who do not know Shakespeare seem eager to become educated, but I think that the average man knows more about him than we sometimes realize. It is only natural to take a deeper interest in something with which you are

familiar. I know that actors always appreciate plays better after they have been in them. They follow every bit of business so closely that before they know it the evening is over. It was that way with me when I saw Sothorn and Marlowe in Hamlet a few nights ago.

"So much for Shakespeare in general. I looked for a play that would give opportunity for a collection of very good actors. Julius Caesar gave such an opportunity, and it appealed to me, also, because of the political significance. The times are full of big men, and one or two of them seem to be almost Caesars. In view of the election, I won't say which."

Mr. Faversham appeared to have a feeling, along

can have an easier time than a man who has serious interests taking most of his days and evenings, but the loafers in our profession are going out."

"Is the ability to manage a rarity?"

"I don't think so. I know a number of good actors who would make capable managers. And there are certainly going to be more actor managers ten years from now. Backing is sometimes lacking, I admit, but if actors are wise they will save their own money, and they won't need to worry about backers. I made up my mind to that years ago. I have not been satisfied to work under commercial managers because I have not believed in their methods. I know of only one who can direct satisfactorily, and that is Charles Frohman, who has absolutely no equal in my opinion as stage director for a comedy. He can get more out of a comedy line than any actor or actress I ever knew. It must be because he has such a wonderful sense of humor. But with this exception commercial managers are inferior as producers to actor managers."

Naturally Mr. Faversham is optimistic about the outlook for actors entering the managerial field, but he also sees the dangers ahead. He waited for a question, however, before he launched into that subject: "What must be avoided is selfishness in the choice of plays. I don't mean necessarily that actor managers will take one-part plays, but they may fall into the same mistake as the English, and choose plays of a particular variety because they have been successful with them in the past. It doesn't take long to settle into a rut of that kind."

Conversation dropped off as we listened to the soothsayer warning Caesar of the Ides of March. Fuller Mellish, Caesar, waved him aside, and strode off, followed by retainers and the cheering mob. We knew they were in the wings, but those muffled yells of "Hail, Caesar" sounded as if the crowd were a block away. Still Mr. Faversham was not satisfied, and he had that mob exit tried again to get the shouts more confused.

The process suggested something of the endless preparation needed for a Shakespearean production on this scale. Julius Caesar had been on the road for weeks, enthusiastically received in each city, and yet Mr. Faversham was giving the company an entire week of rehearsals in New York. Thoughts of this led to a question, "Don't you feel the burden of a big cast after years in modern plays?"

"Some parts of the drill are a bore, but after all the weeks of preparation are worth while when you play Shakespeare."

Then one more question, "And will this count towards a repertoire?"

"Perhaps. We go on for years trying different plays, and after we have found a sufficient number, we may gather them into a repertoire. Then we shall be established."

DAVID H. WALLACE.



WILLIAM FAVERSHAM,

Producer of "Julius Caesar," Playing Marc Antony.

with several others on those early November days, that the Bull Moose would be tripped.

To come back to Julius Caesar. "I began to make arrangements for the principals, and when I saw I could get the men I wanted for this season, I planned for a production. Now I am in the fishing process for Henry VIII. to get men for the strong parts."

"And do you enjoy the work more than when you were merely acting, without the responsibilities?"

There was no hesitation about his reply. "No comparison. I have begun to realize what independence means. Naturally an actor who goes directly from rehearsals or performances to his recreation

# THE QUESTION OF THEATER PRICES

BY ROBERT GRAU

**W**HETHER or not other managers are destined to emulate the policy inaugurated by George C. Tyler at the Century Theater as to prices for seats, the records of the theater for forty years indicate that the great majority of "popular price" movements have operated on the constructive side for those most interested. It must be understood, however, that the average scale of prices has undergone little or no change in the last four decades. In the period from 1870 to 1885, the highest price for seats in New York's playhouses was \$1.50, but the greatest portion of the seating capacity was held at this price, whereas to-day, though \$2 is the sum demanded for the best seats, the playgoer is enabled to secure good seats at \$1.50, and also at \$1, while the family circle, or gallery, is no higher in any instance than in olden times.

Theaters, with rare exceptions, are much smaller now than they were wont to be, and such theaters of large seating capacity as the Manhattan Opera House, the Grand Opera House, and the Academy of Music, have never prospered save by the presentation of Broadway attractions at a price concession of from 33 1/4 per cent to 50 per cent on the scale prevailing in playhouses in the distinctly theater zone. Some of the largest fortunes made in the theatrical business have resulted from the conduct of this class of theater at popular prices.

There is no record of any well formulated policy of popular prices meeting with failure in American theatrical history, and it is rare indeed that any establishment having a seating capacity of 2,000 or more has found permanent prosperity save by a resort to bargain prices. Hence, inasmuch as the Century Theater has the largest seating capacity of any distinctly dramatic theater in the greater city, it would be reasonable to presume that even under the most favorable conditions, a popular priced policy would be advisable, particularly in view of the fact that at the present scale at that theater a total of \$18,000 for each week of eight performances can be taken in at the box office.

But conditions in the amusement field at this time are at least decidedly unique. The number of theaters is so large, and the competition resulting from popular vaudeville, and the photo-play houses, so tremendous that despite that there are more successful plays and other productions on view at this time than at any time in a quarter of a century, the pace has been so rapid, and the public response so inadequate that the day has passed when a moderate success can draw paying houses.

Such a thing as medium business for theaters no longer exists, unless as has been the case this season,

some of the real hits have failed to "sell out" the capacity of the auditoriums, save on the two performances on Saturday's. It is a poor play, indeed, that does not attract capacity business on the sixth day of the week. This is so true that the writer is firm in the belief that the best solution of the problem of admission prices would be to charge increased prices on Saturdays and Sundays and decreased prices on all other days, though in the very large playhouses such a policy as Mr. Tyler has adopted for the Daughter of Heaven ought to be potent, even though it may not be in the case of Mr. Tyler himself.

When New York's playgoers pass a play up, there is nothing half way about it, and the layman would regard with amazement some of the box office statements for these in recent years.

In a Broadway theater on a clear evening not so long ago a star of international fame, in a play by a distinguished author, played to an audience representing exactly \$21. In the same playhouse in the very same season one of the best known of our producers got for his share of the entire week's business \$416, and in this instance the production cost over \$50,000 to launch. Moreover, the theater was not out of the "zone" in fact, the house referred to is now in the midst of a prosperous run with another play.

Another theater, always regarded as popular, did not have one paying week during the season of 1911-12, and two others that can be named have not had one week in two years where the gross receipts reached the amount required for expenses. But it is fair to state that these theaters are not in the district now accepted as the playhouse zone.

Undoubtedly one of the most serious competitors of the high class playhouse has been the advent of a score of "pop" vaudeville establishments, for here we have evidence of theaters quite as beautiful as any in the city, and the head of the house can take a family of eight for what it would cost him for one seat in the high priced theaters. The chairs are quite as comfortable too. Then again the magnate of the "Pop" vaudeville theater is by no means lacking in artistic taste. In these always crowded theaters, the level of the stage offerings is being constantly raised. No seat costs more than 25 cents, yet in one of these theaters the writer has enjoyed the artistry of such attractive "stars" as Amelia Bingham and the Four Mortons on the same programme.

A careful observer is sure to note that the greater the slump in patronage in the two dollar theaters, the greater the crowds seeking admission in these "Pop" houses. The latter are all of large seating capacity, are open every day in the week, including Sundays, and on the last two days of the week the box office

statements of these gold-laden theaters would gladden the heart of a Broadway manager, even the most prosperous of them, if they could exchange them for those representing the takings in their own box offices on any two days of the week.

One thing is absolutely certain, and that is that the producers of plays to-day are the smallest in number of any time in the last quarter of a century, and there are those who believe that the inactive producers would welcome a popular price movement that had a true ring to it.

Theater going never was on so extensive a scale as now. The photo-play houses have created millions of amusement lovers, and the enormous success of the scores of stock companies appearing at popular prices in almost every city of any size is proof in plenty that the masses are looking for bargains when selecting their theatrical fare.

## PARMENTER'S PLAY WINS PRIZE.

For the third year in succession, Boar's Head, a dramatic society of Syracuse University, will produce an original play. The competition, which is open to all undergraduates and graduates of a few years' standing, was won this year by Lewis E. Parmenter, with *Broke*, a comedy of college life. Mr. Parmenter has been secured by the society to coach the production, and he will assist in selecting a cast. The play will be given Jan. 22. Mr. Parmenter is a clever actor who has been engaged continuously since his graduation from Syracuse University. During the past season he was with Lawrence D'Orsay and May Robson.

When David Belasco, who was in Syracuse for the production of *Years of Discretion*, heard of Mr. Parmenter's honor, he tendered him a box at the premiere.

## LARGE FINE FOR CONTEMPT.

One of the largest fines ever recorded in New York for contempt of court was imposed, Oct. 30, against William S. Cleveland, of East Orange, N. J., for his failure to obey an injunction of the Supreme Court. He was charged with malicious violation of the court's mandate and fined \$1,020.25. Cleveland was the proprietor of the Prudential Vaudeville Exchange until 1911, and sold out with the promise to never enter that field again. The present owners claim he is connected with the Fidelity Booking offices and were granted an injunction preventing Cleveland continuing his work. This injunction was disobeyed by him with the result of the fine.

# SUBTLETY IN ACTING

BY ALBERT GOLDIE

**M**ANY graces are taught the stage aspirant in dramatic schools—graces of speech and gesture. But of the arts that make for great success in acting, there is one of which too little is heard—the art of subtlety.

What is subtlety in acting? It may be defined as a temperamental ability to suggest the stage portrait by delicate hints and nuances rather than by obvious methods. Just as in painting the most realistic artist is he who, with a few delicate strokes outlines a vivid personality, so in acting should character and emotions be deftly suggested instead of blatantly proclaimed. The artistic tendency in every direction is to simplify the mode of expression. O. Henry conjures up a complete picture of a man's life in the telling of an incident. Since Phil May, the black and white men have learned to present types of character far more vividly with a line or two than if the picture was drawn to the minutest detail.

The psychology of subtlety is to leave as much as possible to the imagination. To effectively grip an audience the actor needs to play on their wits as much as on their emotions. Some compliment must be paid to the intelligence of the public. The time and talk that is wasted in most plays in elaborating the obvious argues that the cult of the theater is still somewhat infantile. The American stage is much more advanced than the English in this respect. Being a Britisher, I make this confession with reluctance. Modern American plays present more incident and less explanation than the average English production.

So also in acting is the American actor way ahead of the English in this respect. The English actor has too great a tendency to walk out of the picture. He is inclined to be too assertive—too much the actor, and too little of the part. The best thing the

actor of any country can learn is self-obliteration. This of course is a good deal to expect from an actor, but every art has its penalty. By self-obliteration I do not mean personal disguise. It is a common mistake to suppose it is good acting because the actor obscures his own personality beneath make-up and an assumed method of elocution. The merest mimic can make up and deport himself so as to have the outward semblance of another person. The really great actor is he who, appearing before us as he is, makes us forget his physical self, his mannerisms, and his personal peculiarities by presenting to our imagination the soul, the character, the feelings, the habits of the man he is portraying. In other words he reduces himself to a medium through whom an entirely alien personality is, if necessary, revealed to us.

The difference between the subtle and the blatant actor may be read in his demeanor. The latter betrays self-consciousness from the moment of his entrance. He has one corner of his eye for the audience, and he gives the impression that he is not altogether unconcerned regarding the effect he is creating. When he has a good line he recites it with an emphasis that will ensure that it will not be lost upon the house. When he gets a chance at an emotion, he takes hold of it and wrings the life out of it. He takes the stage with a "now watch me" air, and lets it be felt that he considers himself the centre of gravitation. However forcible or stirring he may be, however good a reading of the part he may be giving, according to set rules and principles, he is palpably acting. He seems to be saying to himself, "I'll give it to them for all that it is worth." In short he never loses sight of the actor.

This is of course the worst of the blatant class. There are various grades of blatant actors. Some of

them pass for great artists and become matinee idols. We find them as heroes of romantic plays, and we get them in melodrama. They are also to be found in the higher drama as ethereal, soulful beings that shame us poor creatures of common clay. They might even be seen making really conscientious efforts to be artistic. But they are always blatant.

Why? Because they are lacking in temperament, in innate artistic perception. An actor may possess every gift of grace, force, style and elocution, but he will never be anything but blatant if he lacks that indefinable quality which is often sanctified by the name of genius, but which would be better described as the vital spark of true acting that lights the torch of emotion by the secret power of subtlety.

## NOW IT'S "THE PAPER CHASE."

For the third time the title of the Louis N. Parker comedy in which Madame Simone will appear has been changed. First it was *The Yellow Domino*, then the incident of that garment was subdued in a revision, and a new title, *At Versailles—1780*, was chosen. Everybody was happy until George C. Tyler began to hear his friends talking about it. They all knew that the Liebler Company was going to give the play at Wallack's next Monday, but they each called it a different name. At least that was the way it sounded. Mr. Tyler concluded that he would get a title that English speaking people would pronounce. The name gives a suggestion of the plot, which is laid in the Louis XV. Court.

In the cast are: Julian L'Estrange, Edgar de Kent, Dallas Anderson, Geoffrey Stein, Pedro de Cordoba, Charles Francis, Karl Dietz, Carmen Nashville, Edith Cartwright, Belle Starr and Henry Duggan.



# THE GRAND OPERA SEASON

HERE these causeries reach the reader the grand opera season will have opened—"auspiciously"—beyond a shadow of doubt! The Tuesday morning papers will have printed panygerics of variously tinted appraisal with invariable prologues, expatiating on the brilliance of the occasion, and fire-proof postscripts setting forth how, in box so-and-so was Mrs. Cadwallader Van Blink, etc., etc., the former wearing cloth-of-sine with agate ornaments, and the famous string of cut-glass beads, etc., etc.

The opening performance will have been, moreover, a sensationally welcome change from the originally planned Hugonots, deferred by reason of the illness of the coloratura Fäulein Frieda Hempel. Beyond a doubt there will have been a stampede to hear the debut of Lucrezia Bori, supported by none other than the great Caruso himself, in the revival of Puccini's *Manon Lescaut*. Oh, Puccini-Lescaut, of luscious

elemental, does not permit of divagations. The eternal type woman, is pictorially simplest when it is most frankly complicated. And *Manon* is so much a woman, so much of her type for all time, that there would be nothing surprising were composers to re-compose her again, and yet again. Such re-composition occasionally triumphs over decomposition. In every age the story of Lancelot and Guinevere is re-sung. And on the *Manon* presentment, every decade may throw a new light, which is the same old light, with a consecutively new burner.

The accident of election day and consequent haste in the correction and replenishing of galleys last week led also to an omission of several lines last week, concerning the revival of Mascagni's *Iris*. The rehabilitation of this elegiac lady from Japan will recall the Eames of child-like face, if bulky proportions, who intoned her detached and sexless phrases five years ago. *Iris* is to arise again, a prismatic lotus from her suicidal sewer, thus demonstrating the triumph of chastity as Eames's singing unfortunately never once in all her well-chaperoned reign succeeded in doing.

*Iris* is a sombre and whimsically noble work of an unhappy man who, not inconceivably may outlive either his confrere, Puccini, or his rival, Leoncavallo. The well-nigh religious symbolism of this most serious opera is in fact not at total removal from the mood which must have instigated *Parsifal*. One feels at least the composer's attempt to define an exalted transcendentalism in the incoherent sufferings of a child creature whose fate perhaps typifies the castigations of his own child-like genius. Surely this plunging into the sewer prophesied, and most uncannily, that fatal Mascagni trip to America in search of gold. At this particular moment of our musical history, *Iris* cannot fail to evoke a more sympathetic understanding of that gentle lad of forty, or thereabouts, who, coming to the Land of the Free with all his frayed and torn laurels about his brow, was ignominiously cast into prison, if but for a day.

In what odd contrast to the mercurial fluctuations of a life like Mascagni's is the even, conservative and water-tight prestige of a man like Saint Saens! He is apropos too, since his *Samson and Delila* is to be revived. It is, in fact, always being revived. That is a unique peculiarity which it shares with Boito's *Mefistofele*. One might say that some operas are born dead, some achieve deadness, and some have revival thrust upon them. These two operas are cases in point. Which reminds me that in a tidy, scintillant and daintily illustrated musical weekly published somewhere north of Forty-second Street, I observed, some weeks since, an announcement that Saint Saens's opera, *Samson and Delila*, had been recently given in Leipzig "for the first time." This interested me because of one of my Winters in Leipzig, some eleven years ago, when I went five or six times to hear that opera because of a certain Frl. Saengern in one of the title roles. Where is she now, this gifted and subtle Frl. Saengern? "The Thane of Fife had a wife."

Yet behold some savant, proclaiming the opera's Leipzig premiere! And through the columns of that flamboyantly scrupulous, and acutely outspoken sheet moreover—a sheet with an editor-in-chief so convincingly master and autocrat of an off-hand and happily-hoppy, if oftentimes crude and slappily-sloppy prose style in a charming if halting school-boy's vocabulary. We must conclude that, even in far Leipzig, *Samson and Delila* has had another of its revivals; that the weekly's informant was either unborn, eleven years since, or is little given to consulting records.

In New York it is particularly to be hoped that the role of *Delila* will not be allotted to Mrs. Louise Homer. For despite the purple-plush richness of her opulent vocalization, this estimable lady somehow forever suggests honest maternity rather than Oriental allure.

Following the opening night, the operas *Götterdämmerung*, *La Gioconda*, *Butterfly* and *Tannhäuser* are announced for a hearing in the order named. Of those and their splendor, or desuetude, (as may happen) more anon.

STANLEY OLMSTED.

## REFLECTIONS.

Alexandra Carlisle, the English actress, who was recently married, has had her engagement with Charles Frohman to appear here in December in *Caillanet* and *Fiera's Primrose* postponed until next season. Miss Carlisle is now playing at the Drury Lane Theater, London. She was last seen in New York in *The Mollusc*.

Lester Lonergan and Florence Radcliffe have been highly commended by London critics in their sketch, *A to Z*.

## "A RICH MAN'S SON."

A Comedy in Three Acts by James Forbes. Produced by the author at the Harris Theater. Nov. 4.

Holt ..... Eugenie Woodward  
A Bell Boy ..... Harold Gray  
Mathew Plummer ..... Paul Everton  
Mathew Plummer, Jr. .... Ralph Morgan  
Emily Plummer ..... Jessie Ralph  
Charlotte Avery ..... Lillian Sinnott  
Henri ..... Gideon Burton  
Rev. Budthorpe Barrett ..... John Cumberland  
Mary Lawrence ..... Louise Rutter  
Judson ..... Walter Allen  
Bennett ..... Joseph Bieder  
Florence ..... Jane Corcoran  
A Constable ..... Gideon Burton

Devoid almost entirely of humor that springs from situation, Mr. Forbes's new comedy does not picture any strikingly novel or amusing character; and aside from a few clever lines it therefore provides rather dull entertainment. If a play is thin in dramatic action, it cannot be thin also in characterization. Mr. Forbes's distinction has been his ability to conceive



FRANK PIXLEY.

Librettist of "King Dodo," "The Prince of Pilsen," "Burgomaster," and "The Gypsy."

slides and top-notes! *Manon Lescaut* of gliding climaxes and ebullient intermezzi! What memories you will evoke of that long-ago Cavalieri whom poor Mr. Corried so proudly escorted up from the pier!

For the sake of the sacred few who don't know all about it already, let it be stated that the Puccini book, though omitting the scene at St. Sulpice, which is the great moment of Massenet's version, yet clings much closer to the quaint old novel. Puccini's librettist gets *Manon* legitimately off to America, where she perishes, as she should, on what is described as a "vast desert near New Orleans." It will be observed with what realism the vicinity of New Orleans is treated. Italian opera librettists simply cannot get away from their gross scientific accuracy; particularly when they compose around America.

It would be interesting, by the way, to discover whether Puccini selected *Manon* for his theme merely to do it differently, or in some defiant feeling that he could do it better. Whether wrongly or no, I seem to trace at times in the work a marked sympathy with the spirit, at least, of Massenet's interpretation. There is the same lively choric alternations in the beginning; the same contrast of soaring spirals and a delicate angularity; the same dainty suggestion of rococo under passion. My own feeling is less that Puccini wished to improve on Massenet, than that he liked him so well he wanted the good work to go on.

There is, too, something illuminating as well as unique in this dovetailing of different chosen scenes in the life of a grisette by two composers, manifestly permeated, each of them, with her charm. You get thus the actual story complete through two conceptions. And they converge at a point proving to be a nicely the vividness lurking, half shyly, between the lines of Abbe Prevost's stilted lavender-scented prose. Both composers have delineated one and the same *Manon*, because there was nothing else to do. *Manon* is full of that open complexity which, being forever



GUSTAV LUDERS.

Who Composed the Music of "The Gypsy" and "The Prince of Pilsen."

humorous and typical American characters, slangy and with a tang of the home soil. In *The Traveling Salesman* he turned the trick of telling practically no story, but keeping us rolling in our orchestra chairs by introducing us to a few of our fellow Americans. In *A Rich Man's Son* he tries to do the same thing. Only this time he fails, for the fellow Americans to whom he introduces us are, with the exception of Emily Plummer, tiresome and uninteresting. And even Emily Plummer is not one-half so lovable and entertaining as Patricia O'Brien.

It takes Mr. Forbes a whole act to tell us that the Plummers are *nouveau riches* from Nebraska, recently made uncomfortable by an attempt to "break into" New York society, and that their good-for-nothing son, who has left college because of his poor record, has returned to the family circle to hypnotize his father by a pretense at working. Act two shows us the son making love to his father's beautiful and angelic stenographer. Of course the stenographer loves Plummer, Jr., and of course she feels it her duty to repulse all his attentions. So he drives off with her in an automobile to a quick curtain, and registers as man and wife at a country inn, whereat the heroine grows more indignant than ever. It is the sensible mother who discovers the girl's worth, and in act three the father is reconciled by the simple expedient of allowing him to discover that it was really the stenographer who did all his son's work at the office.

Not exactly an exciting or novel story. But Emily Plummer, longing for Nebraska and railing at her dressmaker and masseuse, keeps the course of it fairly cheerful. Jessie Ralph plays the part with homely emphasis and a buoyant good nature. Bell boys at the hotel "match" for her, and she is on excellent conversational terms with the headwaiter. It is a pity that Louise Rutter has so stupid a role, for she has plenty of histrionic talent as well as beauty. The rest of the parts, especially the minor roles, were adequately taken. As a whole, *A Rich Man's Son* is the kind of unsuccessful play we could expect only from a successful playwright.





# THE FIRST NIGHTER



## "JULIUS CAESAR"

Tragedy by William Shakespeare. Booth Version of William Winter. Lyric Theater, Nov. 4. William Faversham, Producer.

Julius Caesar..... Fuller Melliish  
Octavius Caesar..... Genneth Hunter  
Marc Antony..... Mr. Faversham  
Marcus Brutus..... Tyrone Power  
Cassius..... Frank Keenan  
Casca..... Berton Churchill  
Cinna..... John Edmunds  
Prebonius..... Arthur Elliot  
Decius Brutus..... Maurice Franklin  
Metellus Cimber..... Henley Edwards  
Popilius Lena..... Ward Thornton  
Soothsayer..... Frederick Howe  
Titinius..... Edmund Mortimer  
Messala..... Richard Clifford  
Lucius..... Elsie Riser  
Pindarus..... Frank Howson  
Servant to Antony..... George C. Somnes  
Servant to Caesar..... Charles Webster  
Octavius's Messenger..... Ralph Chatterton  
First Citizen..... Lionel Belmore  
Second Citizen..... Herbert Belmore  
Third Citizen..... Benjamin Kausser  
Fourth Citizen..... William Pennington  
Calpurnia..... Jane Wheatley  
Portia..... Julie Opp

Frankly, I regard this the best Shakespearean production of two decades. That is a sweeping assertion, but it is justified.

I distinctly remember the late Richard Mansfield's production of Julius Caesar, but still more distinctly one in which E. L. Davenport played Brutus, Lawrence Barrett, Cassius, and Frederick Warde,

Marc Antony, though that was many years ago. The Julius Caesar at the Lyric revives more vividly the best traditions of the great drama than did the spectacular version of Mr. Mansfield.

I detest the color scheme of a Shakespearean play by green moonlight, and trapped out with all the meretricious splendors of fantastic realism. It is enough when the circumstance of time and place is presented in consistent harmony of details, so long as the men who speak the lines

speak and act them in keeping with the spirit of the classic drama.

The Faversham production is one of those happy combinations of excellent individual acting, of splendid "team work," of tasteful decorative propriety and effective ensemble.

In the way of subsidiary details, the play is staged with admirable regard for the period. The scenery is impressive of the street, forum and battlefield. The mob scenes are the best that have been seen since the Meininger Company produced Julius Caesar. It is an acting mob, veered by the mood of the moment, shouting and throwing up sweaty caps with genuine fervor, full of realistic motion and movement, and inflamed with the spirit of true mob fury—all thanks to one Lionel Belmore, who played the first citizen in person and shared the honors of the evening.

Primarily it is the acting that tells in a Shakespearean play; here the actor finds his true level. In this case it is a level of uniformly high effort and achievement. Here and there in the large cast may be discovered a feeble factor not quite in accord with the high standard set by the leaders, but broadly speaking, from Julie Opp's beautiful characterization of Portia, the wife of Brutus, to Frank Howson, slave of Cassius, the average of excellence extends fairly and evenly through the entire organization.

Very wisely Mr. Faversham, though the star and producing manager, has foregone the privilege of throning in solitary grandeur by the customary process, of suppression, elimination and blue-penciling, as well as the diplomatic employment of spot lights and other heightening agencies. He gives a superb performance of Marc Antony, and records the best acting he has ever done. But he gives Tyrone Power, Fuller Melliish, Frank Keenan and the other prominent members of the cast every opportunity to do their best. He has gained a host of new admirers for his admirable performance in the oration over Caesar's body, but he has gained even more in his character as a producer.

The role is one of the most grateful ever written. Its forensic force thrills any audience, and while

rarely an actor fails to prove electrifying in the part. Faversham shows an authoritative command over it in all essentials which distinguishes it above the work of most of his predecessors. He reads well, looks well and plays it in a splendid poetic mood.

Tyrone Power's Brutus ranks with that of Davenport and the best American exponents of the role. In it he does the most impressive acting he has ever been known to do. The quarrel scene with Cassius was in the best vein, but his real artistry was not shown until he proved his ability to tap the fountains of tears by his tenderness and penetrating pathos in the scene where he informs Cassius of the death of his wife. After all, it is one thing to stir the feelings by a burst of oratory, such as we know him to be capable of, and another to win sympathy by an artless appeal to the softer emotions. It was a dignified, highly artistic performance throughout, with nothing overdone and his own powerful personality, which is heightened by a voice of sonorous quality, in nice co-ordination with the whole tenor of the performance. It is a characterization which puts him in the forefront of classic actors.

Frank Keenan's Cassius is an embodiment of nervous energy, with all the distinction that this accomplished actor can impart to a role. But with all his ability he remains the most modern of moderns. He has neither the voice, the oratory, nor the spirit of the iambic pentameter, and though his Cassius presents an intelligent study and radiates some of the lightning flashes which usually illumine his work, he fails of achieving his best results through qualities which he can hardly control.

Fuller Melliish's Caesar is one of the admirable performances in the cast, and small as the part is, he made it stand out in bold relief. Another fine characterization was given by Berton Churchill as Casca.

One most important thing about the performance is the way in which the smaller parts are played. But taking one consideration with another, it is not one feature, but all combined, which stamp this the most intelligible and the best-rounded Shakespearean performance in many years.

## "BACHELORS AND BENEDICTS."

Comedy in Three Acts by Jackson D. Haag and James Montgomery. Criterion Theater, Nov. 2; H. H. Frazee, Producer.

Leslie Gilbert..... Ralph Herz  
Thomas Greenville..... Claude Gillingwater  
Lloyd Foster..... Harry Williams  
Edw. Hunter..... Horace James  
Joseph Greenville..... Warren Cooke  
Frederick Fenton..... Edward Wade  
Evan..... Lawrence Eddinger  
Dorothy Allerton..... Edna Baker  
Mrs. Allerton..... Isabel Garrison  
Mrs. Chapman..... Grace Goodale  
Louis Stafford..... Nena Blake  
Annie Martin..... Regina Connell

Bachelors and Benedicts is intrinsically a mild-mannered, unobtrusive and wholly innocuous comedy, which is very shallow for two acts in the usual resources of comedy, and winds up with a rather brisk third act. The story which carries the action is impressively tenuous and is little embellished by invention either in characterization or situations. The dialogue, on the other hand, runs along in a rippling current of sparkling repartee and wit, and lifts the piece out of the rut of commonplace events. Whatever there was good in the piece was pretty effectively spoiled by Ralph Herz.

It would be curious to learn by what process of reasoning Mr. Herz, who has at best been a second-rate comedian in musical cocktails and hybrid burlesques, comes to be invested with a role in a straight, light comedy that requires the ability of an actor like John Mason or John Drew to make plausible. I haven't in a long time seen such a misfit. Mr. Herz was neither light nor comic, and his attempt to impersonate the beshrewed bachelor, Leslie Gilbert, was simply abortive.

Nor is the cast able to cope with what it has to do. One of the few exceptions was Claude Gillingwater in the role of a dyed-in-the-wool woman-hater. Grace Goodale, while she was breezy after a fashion, prattled her lines too much like a parrot, while Harry Williams played one of the bachelors in a nasal, colloquial monotone that appealed to some and not to others.

The comedy deals with the marriage of a member of a group of bachelors. After the honeymoon he invites his old cronies to dine with him. They are frozen by the young wife, who heartily disapproves of her husband's friends. Man and wife have a quarrel, which is made worse by the introduction of a girl of whom wifery is jealous. They separate. But in

the end both give in a little, and the matrimonial alliance is patched up.

The humor is chiefly supplied by the bachelor friends of Gilbert, and in handling these characters as well as in the domestic quarrel, where the husband and wife alternate in extinguishing and relighting the lights after the dinner, the authors have done some very good work. But there is not enough of substance in the piece to augur for its chances of success.

## "SNOW WHITE."

A Fairy Tale Play, Dramatized from the Story of the Brothers Grimm, by Jessie Braham White. The Little Theater, Nov. 7, Winthrop Ames, Producer.

Witch Hex..... Ada Boshell  
Long Tall..... William Grey  
Short Tall..... Patrick Driscoll  
Lack Tall..... Arthur Simpson  
Snow White..... Marguerite Clark  
Queen Brangomar..... Elaine Inescort  
Rosalia..... Madeleine Fairbanks  
Amelotte..... Harriet Ingalls  
Ermengarde..... Jeannette Dix  
Guinevere..... Dorothy Freyer  
Christabel..... Marion Fairbanks  
Astolaine..... Madeline Chieffo  
Sir Dandiprat Bombas..... Frank McCormack  
Berthold..... Arthur Barry  
Prince Florimond of Calydon..... Donald Gallaher  
Valentine..... Thomas Fife  
Vivian..... Royal Wilson  
Blick..... Edward See  
Flick..... Harry Burnham  
Glick..... Marie Stanley  
Snick..... Emmett Hampton  
Plick..... Charles Everett  
Whick..... John Grey  
Quee..... Dorothy Farrler

Mr. Ames is making a strong appeal to the little ones with his production of Snow White, or The Seven Dwarfs; but one must be past the age of enjoyment not to share in the thrills which this very charming production engenders.

The author has adhered very closely to the familiar story. The bad Queen, who is in league with the witch, Hex, reduces Snow White, her stepchild, to the grade of a Cinderella. The Prince Florimond comes to her court to take a bride, and dancing with Snow White—who has been induced by the little maids of honor to exchange her rusty kitchen gown for one of white satin and thus mingle with the guests—he falls in love with her, and so excites the wicked Queen's jealousy that she orders her killed. But the big huntsman, Berthold, had a soft heart. He spares Snow White in the forest, and she strays into the house of the Seven Dwarfs, who receive her hospitably.

When Hex gives the Queen the magic mirror and has her ask:

"Mirror, mirror in my hand,

Who's the fairest in all the land?"

the mirror answers Snow White. After a great incantation scene in the witch's den, the Queen is changed into a peddling woman, calls at the forest home of the dwarfs, induces Snow White to put a poisoned comb in her hair, and leaves her for dead. The dwarfs revive her, only to have the wicked Queen in a new disguise give her the poisoned apple.

In the last act her body is brought on in a crystal coffin by the dwarfs, to be shown to the Prince at the court gathering. But through the violence of the jealous stepmother the crystal coffin is broken, the jar releases the piece of poisoned apple in Snow White's throat and her life is saved, with the result that the Prince weds her and the Queen has to go through life with a long nose.

All this is pictorially presented in six scenes with some pretty music by Edmond Rickett and sundry effective scenic displays. The first and last scene is a handsome palace setting backed by a limpid lake. The second is the forest, the third the forest home of the dwarfs, and the fourth the den of the witch. Here some startling magic is performed, as Hex changes the Queen into the peddling woman by the aid of her three booted cats. This is one of two very startling transformations, the other occurring at the home of the dwarfs when the Queen changes instantly from a male pie peddler into her true character with crown and ermine cloak.

It is a delight to see Marguerite Clark play Snow White. Her first appearance is made in bare legs and feet, and she is truly snow white with raven locks and lips as red as blood. She did not look in the least out of place among the children, and employed all her skill as an actress, singer and dancer to round the character into a realistic incarnation of this favorite figure of fairy lore.

The Queen and Witch were admirably represented by Elaine Inescort and Ada Boshell, respectively, and the Court Chamberlain was played with many fantastic and humorous touches by Frank McCormack. Donald Gallaher, a few years ago famous as a boy





actor, plays Prince Florimond. He will be a much better actor when he develops temperament. But on the whole it is a very charming performance—for children.

### "THE YELLOW JACKET."

A Chinese Play, Presented in the Chinese Manner, in Three Parts, by George C. Hazelton and J. Harry Benrimo. Music by William Furst. Produced Nov. 4, at the Fulton by Harris & Selwyn, Inc.

|                       |                    |
|-----------------------|--------------------|
| Property Man .....    | Arthur Shaw        |
| Chorus .....          | Signor Perugini    |
| Wu Sin Yin .....      | George Reiph       |
| Due Jung Fah .....    | Grace Valentine    |
| Tao .....             | Antoinette Walker  |
| Chee Moo .....        | Saxone Moreland    |
| Tui Fah Min .....     | Reginald Barlow    |
| Suey Sin Fah .....    | Grace A. Barbour   |
| Lee Sin .....         | J. Arthur Young    |
| Ling Won .....        | Mark Price         |
| Wuh Fah Din .....     | Schuyler Ladd      |
| Yin Suey Gong .....   | Reginald Barlow    |
| Wu Hoo Git .....      | George Reiph       |
| See Quoe Fah .....    | Betty Brewster     |
| Mow Dan Fah .....     | Grace Valentine    |
| Yong Boo Kow .....    | Grace Hanck        |
| Chow Wan .....        | Antoinette Walker  |
| Moy Fah Loy .....     | Juliette Day       |
| See Noi .....         | Fanny Addison Pitt |
| Tai Char Shoon .....  | Roy Gordon         |
| The Widow Ching ..... | Margaret Calvert   |
| Maid .....            | Betty Brewster     |
| Glt Hok Gar .....     | Albert Perry       |
| Kom Lol .....         | Walter F. Scott    |
| Loy Gong .....        | J. Arthur Young    |

This is one of the strongest novelties of the season, forming a happy combination of romance and realism in a vein of gentle travesty. One moment you are tempted to regard the whole affair as a huge joke of the authors; the next you are deeply engrossed in the apparent seriousness of the offering. It is this insidious suggestion of an artistic purpose back of an obvious jest that contributes materially to the entrancing qualities of *The Yellow Jacket*.

What Messrs. Hazelton and Benrimo are offering us is a characteristic duplication of a Chinese play, as seen at the old Jackson Street Chinese Theater in San Francisco. Had they gone a step too far or fallen one step short of the serious attempt to adhere to their model, they would probably have been sponsors for one of the fiascos of the year. As it is, their intelligent management and handling of details under the mask of gravity has given New York a quaint and curious performance which is likely to satisfy Broadway's fickle taste for some time.

The piece opens with the Chinese "property man" coming before the curtain and beating a gong to announce the commencement of the performance. Then, out through the folds of the curtain, steps Chorus, a suave, insinuating richly-robed Oriental. He informs us of the grand things we shall witness, venturing to express the humble hope that we may not too lavishly compliment the players on their art, lest they become intractable.

The curtains part and reveal the stage of a Chinese theater, Chorus sitting at a table in the rear, which forms an alcove wherein is seated a Chinese orchestra, above which a gallery where the intangible spirits of Oriental mythology dwell to mix in the terrestrial affairs of man.

Of the drama it is needless to speak. It is one of those fantastic tales of murder, villainy and elemental heroism of primitive conception. But the earnest playing and bizarre point of view so artistically represented in the development of the plot, hold the interest unbroken. Each character naively explains who he is and what he intends to do, and changes of scene are effected by a mere exchange of seats, mountains are represented by tables and chairs, and heads are cut off with facility behind a little red flag held by the property man before the face of the victim, who then calmly trips off through one of the exits to indicate that he has ceased to exist.

But our interest is chiefly concentrated on Chorus and the Property Man. It was an inspirational choice to give the former role to Perugini, who thus signalizes his return to the stage, after years, with a decided personal hit. The same good judgment was shown in selecting Arthur Shaw for the latter part. The utter sangfroid, the bored indifference of the Chinaman is characteristically noted as he goes about his multifarious duties with a cigarette between his sallow lips, wielding a duster on the furniture, applying a match to the powder in the dragon's nostrils, directing the furies of a blighting snow storm, setting a ladder for some departed spirit to climb into heaven, placing a cushion under a dying creature's head, holding a bamboo pole with a noose to represent a weeping willow tree on which the hero may end his life, or extending the bouquet with carelessly averted face to regale the fine sensory nerves of the exquisite Daffodil. His work is wholly mimetic. The other characters all speak, and a stream of melodious music, from delicate *leit motifs* to crashing climaxes, is tinkled forth incidentally by the Chinese orchestra, the charming contribution of William Furst. The whole is marked by a happy conjunction of simplicity with good stage directing.

The piece is atmospherically staged with rich costumes, is admirably played, and deserves success for its distinct departure from conventionality.

### "THE DOVE OF PEACE."

Comic Opera in Three Acts; Book by Wallace Irwin; Music by Walter Damrosch. Broadway Theater, Nov. 4.

|                                |                     |
|--------------------------------|---------------------|
| Hon. Terence Donnybrook .....  | Arthur Deagon       |
| Willie Petrichio Perkins ..... | Frank Pollock       |
| Hildegard Tyler .....          | Alice Yorke         |
| Sir Hannibal Hobbs .....       | Ernest Torrence     |
| Captain Paul Jones .....       | Thomas Hardie       |
| Arabella Smithson .....        | Jessie Bradbury     |
| Saffron Kidd .....             | William Welp        |
| Juanita Mendoza .....          | Henrietta Wakefield |
| Don Ramon Casava .....         | Fred Waelder        |
| McGinnis .....                 | Jack Henderson      |
| General Cortez .....           | William Welp        |
| Hoppy Toddy .....              | George Burke Scott  |

An occasion with a touch of historical significance, the premiere of Mr. Damrosch's first comic opera, brought forth a public liberally sprinkled with the historians of music and the makers of music—an audience, indeed, of Parnassians, suggesting some gala night at the Metropolitan. Mr. Damrosch himself, at the baton, did some of the most persuasive and eloquent conducting of his career. Nor was his own magnificent instrumentation a handicap.

The story of *The Dove of Peace* would seem to aim at some delicate exposure of the instinctive healthy aversion of all mankind for the universal brotherhood of man. Then we have quintessential Nietzsche, reduced to an idiom of Broadway satire (by one of the keenest of current humorists), and then re-exalted in the melodic richness of a composer with orchestral virtuosity and a symphonic idiom at his fingers' ends. Surely an odd duck-under and up-again!

Yet this comic opera (though not, alas, invariably comic) is a true child of its period and habitat. For there is the usual supreme and palpitant moment when a young man and a young woman osculate for appreciable moments under a spot-light, as befiteth. Fearful to think on is the operettic blight, were kissing extinct. In the present instance the kiss, being of a cosmic significance, begins in mid-stage and continues in splendid isolation, before an inky curtain.

The accompanying music is, however, of rare and very genuine beauty. It glows and blazes. It is redolent with a certain aromatic flavor of the spirit in Meister-singer. The present reviewer regretted beyond measure, however, that the poignant and lovely phrases allotted to Mr. Hardie, the baritone, should have been banished to a mere dim suggestion, far behind scenes. At the press rehearsal, this young man, whose personality is delightfully clean and sane, sang them in full voice and as a visible presence. He was assuredly a supreme note in the dignity of a fine musical moment. One missed him—or, at least, his singing.

Indeed this Mr. Hardie acquitted himself throughout his part with ease, virile naturalness, and vocal distinction. Henrietta Wakefield, erstwhile of the Metropolitan, and in fine voice, assumed of course, a vocal pre-eminence. But there was also considerable good operettic singing by other members of the cast, which includes such names as Alice Yorke, Frank Pollock and Jessie Bradbury. Arthur Deagon, in the conspicuous role of an Irishman and a professional peace-agitator, gave himself no end of strenuous pains to keep funny—and would have, if conscientiousness could have done it. But midst of the play was a mercilessly confronting clock-in-the-tower. Its hands stood very still at times.

In the musical profuseness of a work that must succeed solely through that phase, if it is to succeed at all, it is impossible to detail all that was chic, or lucious, or contrapuntally clever. But the waltz-song "Dove of Peace," will surely linger long in hearts lyrically sensitive. It fairly caresses your memory as you leave the theater.

### "OUR WIVES."

A Comedy in Three Acts from the German. Adapted by Helen Krafft and Frank Mandel. Produced by Joseph M. Gaites, Wallack's Theater, Nov. 4.

|                       |                  |
|-----------------------|------------------|
| Frank Bowers .....    | Henry Kolker     |
| Sylvan Martin .....   | William Roselle  |
| Harry Lyon .....      | Mark Smith       |
| Melville Tatum .....  | George Graham    |
| Otto .....            | John Findlay     |
| Wilson .....          | Pamela Gaythorne |
| Emily Martin .....    | Vera Finlay      |
| Margaret Lyon .....   | Isabel MacGregor |
| Elizabeth Tatum ..... | Gwendolyn Piers  |

*Our Wives* is a play of one idea. It illustrates the advantages of a single subject, but it also shows the danger of an ordinary author betraying his limitations. Granted all the vagaries of the artistic temperament for a basis, it would still take the Röntgen ray of Ibsen or the verbal fireworks of Bernard Shaw to make the conventional woman hater interesting for two hours and a half.

Frank Bowers, the principal figure in the plot, is a successful librettist who claims to be a woman avoider in distinction from the conventional woman hater, but he displays the usual symptoms. His chief ambition at the moment is to meet a composer in the apartment overhead who plays an entrancing melody. He has

caught a glimpse of a young man with long hair going upstairs, and he sends for this Mr. Wilson in the belief that he is the composer. Miss Wilson, the young man's sister appears, and Bowers tells her that he will make her brother famous if he will collaborate in an opera. Miss Wilson says that she is the composer, and Bowers answers that he cannot collaborate with a woman. His three chums stroll in and he prepares for a bachelor party to drown his disappointment, only to learn that they have other disagreeable news. Each of them has become engaged. He sends for Miss Wilson again, but she refuses to work with him until he makes a proposal that they forget sex and become machines to turn out an opera. He is to call her "Wilson" and she to call him "Paste." Five weeks later they have progressed to the end of the second act when she falls in inspiration. The same evening the librettist's three chums come in with their wives for a dinner party, and the three brides have cattish disagreements that send them home. The collaborators meet again and "Wilson" tells Bowers that the reason she can go no farther is that she has fallen in love with him. He sees the situation as the missing climax, and she runs out in disappointment at his lack of feeling. Later in the evening Bowers's three chums come back for an old time bachelor evening, but the librettist, after a walk in the park, finds that he too is in love. He proposes to "Wilson" and announces his engagement.

Henry Kolker is Bowers, and Pamela Gaythorne is his collaborator. Between them they carry the best scenes of the comedy with brilliant acting. Mr. Kolker in particular is admirable for his light and shade effects. Isabel MacGregor, who shows most ability in the supporting cast, makes the mistake of attempting Irish brogue when her accent is Scottish.

### "HAWTHORNE OF THE U. S. A."

A Romantic Farce in Four Acts by James Bernard Fagan. Produced by Cohan and Harris, Astor Theater, Nov. 4.

|  |                   |
|--|-------------------|
| Miss Fitz-Hardinge Smyth .....           | Annie Hughes      |
| M. de Wits .....                         | Ivan Simpson      |
| Princess Irma Overitch .....             | Irene Fenwick     |
| Anthony Hamilton Hawthorne .....         | Douglas Fairbanks |
| Rodney Blake .....                       | Sam B. Hardy      |
| Augustus III .....                       | Allan Pollock     |
| Count Ivan Pavlovic .....                | Eric Blind        |
| General Hohenloe .....                   | Henry Stephenson  |
| Colonel Radukaki .....                   | Walter Howe       |
| Prince Vladimir Halberstadt .....        | Martha L. Alcop   |
| M. Frederick .....                       | Louis Le Bey      |
| A Reporter of the <i>Borrovina</i> ..... | W. Leonard Howe   |
| Kate Ballard .....                       | Ruth Allen        |
| Hon. Thomas Ballard .....                | Rapley Holmes     |
| An Officer of the Guard .....            | W. Mayne Lynton   |
| M. Adamovic .....                        | Legal Robinson    |
| M. Stelmets .....                        | Roxford Collins   |
| A Court Chamberlain .....                | Frederick Powell  |

The many admirers of Douglas Fairbanks will be glad to hear that he has another play suited to his style of acting. To celebrate his election to stardom, Cohan and Harris have supplied him with a rapid fire play in which he vaults over eight-foot walls into all sorts of adventures. If the Balkans are half as lively as the stage of the Astor when Mr. Fairbanks begins a fight with the pretender to the throne, the war correspondents must be having the time of their lives.

Anthony Hawthorne, an American tourist, the character played by Mr. Fairbanks, arrives in the principality of Borrovina soon after he has broken the bank of Monte Carlo. That is an advantage over Graustark heroes from the very beginning. But his money cannot bring happiness in the first act, for he has fallen in love with a princess before he learns her rank, and she is pledged to Prince Vladimir. Her marriage to the prince will reconcile a faction of which he is the leader, and the followers of the royal family. Such is the plan of the king, but Hawthorne discovers that the proposal is merely a "blind" on the part of Prince Vladimir to cover a plot. A strenuous personal encounter follows in which Hawthorne lays his opponent low. But the revolution is under way, Hawthorne is jailed, and he cannot escape until the attack has begun on the palace. Then there are so many opposed to him that the best weapon is persuasion, and he uses it, "the American method." He pays the army its back salary, and all go home to work. In the last act the principality has become a haven of prosperity, and there has been never a word about high tariff. All the credit goes to Hawthorne, who is supposed to be a millionaire. But after he says good-bye to the princess, she and the king learn that he has no more money than what he paid to stop the revolution, and he has never taken a cent of profit. Whereupon the king, discovering that his daughter and Hawthorne are in love, sends for Hawthorne, gives them his blessing, and says they can be married, since Borrovina will be a republic after his death.

Mr. Fairbanks kept things moving so rapidly on the opening night that even after many curtain calls he could hardly collect breath for a speech. His personality is as attractive as ever. The very sweet princess is played by Irene Fenwick, who has a soft voice and a girlishness that are attractive. Another style of girl is portrayed by Ruth Allen as an American, and she gives life to what might easily become a conventional tourist role.

# THE MATINEE GIRL

## PROMINENT CRITICS



THE story of that surprise that the authors of "The Yellow Jacket" gave the New Yorkers last week, began when J. H. Benrimo met the author of "Mistress Nell," and said: "Why don't you write another play?"

A shrug of the shoulders and careless wave of the hands expressed Mr. Has-

ton's indifference.

"You ought to be ashamed of yourself," said the actor.

"Have a drink," said the author.

"A Chinese play," persisted the actor.

"I don't know anything about China, except that there is a place of that name somewhere on the map," grunted the author.

Two days later Mr. Benrimo climbed the steps to the library at the Players, slowly, because he was laden with impedimenta, ten volumes of works on China. He flung them on the table before the lawyer dramatist, who was dawdling through a new novel.

"Go to work." The order came in fiercest Benrimo.

"Huh!" The creator of "Mistress Nell" began turning the leaves. He began to read. They say at the Players that he did not remove his nose from between the pages of those fascinating books for three months.

When he had finished his actor friend had no cause to scold him. Immured in his room he thought and lived and slept Chinese. The result was that marvelous mingling of tragedy, comedy, burlesque, philosophy and poetry, which performs the prime function of the play it entertains.

They're calling Helen Ware, "Clara Morris II," since she's developed the power of sighing so that you can hear her in the back row.

May Irwin gave Charlotte Walker a black cat which Miss Walker's husband, Eugene Walter, has christened "Bill." "Bill," being a descendant of Miss Irwin's famous yellow Persian, "Peaches," was presented in good faith as a good luck token. But the next week after Bill's advent to the Walter household a tramp intruder invaded their apartments: Miss Irwin, cogitating over her knitting, wonders whether she ought to take Bill back or advise Miss Walker to cast him into the Hudson.

May Irwin and Grace Filkins's hours have been occupied with politics for the last fortnight. As soon as Miss Irwin began her arguments for Governor Wilson, some rude creature always yelled: "Of course, you stand up for him. You've got to, 'Mrs. Wilson—That's all.'"

Miss Filkins, betaking her radiant self to manager's offices in the interests of Roosevelt, increased the Roosevelt campaign fund in every instance, though in one a doughty arbiter of actor fortunes said: "I'll



MILLE. DAZIE.

Premiere Danseuse in "The Merry Countess."

give you money for Roosevelt, though I intend to vote for Wilson."

Mlle. Dazie, learning, to play the drum in preparation for a new drum dance, has brought suffering upon her neighbors and humiliation upon her own proud spirit.

"I never knew that New York is crammed with neurotics," she complained. "Though I muffled my drum, I could only practise two or three minutes, just long enough for somebody in the other apartments to get the office by 'phone. Now I'm practising in an empty room at a skating rink and making all the noise I want to."

Do you know that there are Irish bagpipers? William Sills discovered it to his grief when an irate woman demanded her money back at A Scrape o' the Pen, on the strength of the unconscious fraud.

"That's an Irishman. He ain't Scotch," she screamed in rage, pointing to the kilted creature making awful sounds, supposed to be those of invitation, at the door of Weber's Theater.

"How do you tell the difference?" plaintively inquired Mr. Sill.

"Look at 'im. He's a impostor. He holds his bagpipes under his arm like a heathen."

Mr. Sill upon inquiry found that the piper's name was Daniel O'Rourke. Daniel was instantly dismissed, making way for Donald McGregor.

Ada Dwyer will be the proud mother of an actress this season, her seventeen year old daughter, Lorna Doone, having come from school in England, and signed a contract to appear in a play with her mother.

Bruce McRae is curing wounded pride by plentiful applications of a sense of humor, and by further addressing himself to rehearsals of "Years of Discretion." Recently the yellowest of local newspapers published a page feature advocating female suffrage. To illustrate its point it printed a photograph of Mr. McRae, his polished personality submerged in his role in Salvation Nell, and naively asked:

"Since this can vote, why not women?"

Amelia Gardner, because of her ready sympathy and practically helpful spirit is known as "The Beginners' Friend" and "The Comforter." A young actress told me with a grateful little tremolo in her voice that after she had sat up all night with an ice filled towel tied about her brow, to study a new part, Miss Gardner, who was in the company, gave her a fraternal embrace and said: "Hereafter, young person, only leading business for you!" Advice which the young person has gratefully followed.

Miss Florence Smythe of The Sheriff of Shasta, has a maid who furnishes her unintended diversion. Miss Smythe recently reprimanded the ebony servitor for leaving the electric lights on when her rooms are unoccupied.

"My electric light bills will be so heavy I won't be able to pay them," protested the young woman from Canada.

"I know, Miss," returned Cynthia, "I feel abashed myself when I goes home and them dum fool niggers has left the gas on."

One morning last week Cynthia seemed intensely preoccupied. Miss Smythe inquired the reason.

"Well, you see Miss Florence, I've jes' found out my husband has another wife and two chillen in Virginia."

"How dreadful, Cynthia. Do you intend to leave him?"

"O no, Miss." She stared her surprise over the broom handle. "I ain't fussy."

THE MATINEE GIRL.

### MAUDE ADAMS IN "ROSALIND."

Ever since Maude Adams acted in As You Like It, at Berkeley, Cal., in June two years ago, Rosalind, the fifty-minute play by J. M. Barrie, which is now the saving grace of the triple Barrie-Shaw-Pinero bill in London, has been her property. She merely loaned the play to Barrie when it was discovered that his original sketch paralleled the idea in Sir A. W. Pinero's little one-act play. Now Rosalind is delighting London, and next year, Charles Frohman announces, it will appear in New York. Maude Adams will act in it at the Empire Theater some time next season.

### "BACHELORS AND BENEDICTS" CLOSES.

Bachelors and Benedicts, in which Ralph Hers is starring, closed its brief season at the Criterion Theater last Saturday evening. Next Monday, in place of the Haag-Montgomery comedy, Henry W. Savage will present Rupert Hughes's latest farce What Ails You?



COLGATE BAKER.

One of the most brilliant writers on dramatic topics we have in New York is the subject of the present sketch, Mr. Colgate Baker's, whose witty and wholly spirited interview-critiques in the New York Review are perhaps the most popular weekly contributions to the sum of theatrical gossip upon which the New York public feeds. Mr. Baker has a knack of not only cleverly pen-picturing his subjects, but of vivifying his screeds with a keenly-intelligent and richly humorous analysis of their ability.

Like so many of our best theatrical writers, Mr. Baker obtained his training in the West, though he was born in Yokohama, Japan. This happened Jan. 15, 1872. He was educated at Phillips Andover and Yale, and traveled extensively in the Orient. Of his work and point of view, Mr. Baker says:

"As to originating the 'interview-critique,' perhaps I can only make that claim as far as New York is concerned. I had written interviews for the Frisco Chronicle for several years previously, beginning in 1906, but I did not combine criticisms or reviews with these, as I have in my work on the Review. It occurred to me that there was a more interesting and illuminative style of criticism possible than merely sitting out in front and pronouncing a show a success or a failure. It seemed that there would be more light shed on a play, on acting and on authorship by a trip behind the curtain to get, at the thoughts and the personalities of artists and playwrights, and managers as well. I have tried to follow this idea in all my work conscientiously. That my work is largely of an appreciative character is natural because I always select successes and big subjects that are worth the space devoted to them."

Mr. Baker began his literary career as a writer of short stories for the magazines and periodicals, contributing to nearly all of them under the pen name of Clarence Maiko for many years. He entered newspaper work on the Milwaukee Daily News in 1898, as dramatic and musical critic. In 1900 he came to New York and worked here a year, doing feature work for the newspapers and magazines. Then he went to San Francisco, where he was employed as feature writer first on the Bulletin and later as dramatic and musical critic on the San Francisco Chronicle. The interviews and criticisms he wrote for The Chronicle during his employment there were widely commented on.

He wrote a Japanese play on a modern theme in 1905, called The Heart of a Geisha, which was produced by Fred Belasco and had a successful run at the Alcazar, in Los Angeles and other coast cities later, but the manuscript of this play and some others he was writing were burned in the earthquake.

He came to New York three years ago and has been employed on the Review ever since, where his work continues to attract wide attention.

### "POINT OF VIEW" CLOSED.

To-night at Daly's Theater, following the week run of The Point of View which closed Saturday, the new Shubert and William A. Brady musical production, The Red Petticoat, opens for its first appearance on any stage.



# WRITING A CHINESE PLAY

GEORGE C. HAZELTON AND HARRY BENRIMO  
TELL HOW IT IS DONE

THE novelty of Broadway is one of the oldest things under the sun, a Chinese play. That may sound like disparagement, but it is meant to be keenest admiration. If you think that any old thing can be picked up and changed into a New York hit, try it, when you are ready to gamble at the small end of long odds. The ability to pick what has value for the American stage amounts to a positive genius, and when you have that you have to pray that all the gods of luck, Chinese and otherwise, will smile on your efforts.

Probably it was some such feeling as this that made J. Harry Benrimo and George C. Hazelton hesitate to speak of their joint success, *The Yellow Jacket*. Already it had been started on a successful career with extreme praise from all the critics; but the authors, weary from many weeks of constant labor, confessed that they hardly realized what was happening. They were sure, however, that they were still on the best of terms with each other after a year and a month of collaboration, and they consented to be interviewed only if seen together. So they sat down in the private office of their managers, Harris and Selwyn, passed the cigarettes, and tilted back their chairs.

Said Mr. Benrimo, "You are interested, I suppose, in the novelty. What we think won success was the enthusiasm with which every one connected with the production worked. It was the first play to come into New York under the name of Harris and Selwyn, and both of them did absolutely everything possible for us and the play. And the cast pleased us because they won, regardless of the fact that they were not well known. We could not have asked for a better performance; everyone worked to help everyone else. The spirit of enthusiasm was contagious. It led one of the cast to ramble through Chinatown until he found a lantern that was just the thing we wanted for one of the scenes. We found a leading man who allowed the property man to sprinkle snow on his head. Everyone in the cast had the feeling that made him work from eight o'clock in the morning to six o'clock in the afternoon, and then come back at eight o'clock in the evening and work until one o'clock. They have kept that up for seven weeks."

Mr. Hazelton spoke up: "Then William Furst, who we think is the most wonderful writer of incidental music in the country, gave us music that fitted every scene. His setting for the boating scene is one of the most exquisite I have ever heard."

"But the idea, the basis of it all, where did you get that?" The interviewer's curiosity could be restrained no longer.

Mr. Benrimo answered: "We had fun sitting in the Chinese theater ourselves, and we thought the atmosphere was worth transposing. To us the property man in the real Chinese playhouse was very funny. We said to ourselves that if American actors could be persuaded to go through the scenes with that same seriousness, there was no reason why an occidental audience could not have as much fun as we were having then."

"We began work on the plot and setting, and started a search for every available bit of information

about the Chinese theater. Our check books will give evidence that it proved expensive. We've ransacked all the libraries around here, visited all the curio shops and bought all kinds of things. One of our greatest difficulties was to find what the Chinese theater was like in the interior, untouched by Western civilization. Our only available sources there were the accounts of missionaries, who were not in a position to appreciate the theater at all. I visited China once myself, but I have only the haziest recollection and my best memory is of the Oriental theaters in San Francisco, where I lived until I came East with *The Firstborn*."

Mr. Benrimo could not say so, but it was that play which showed the East a remarkable actor, himself.

He went on: "When we had our play completed, we began to wonder about marketing it. You can imagine the situation if you told a manager that you had a play in which a bridge had to be made out of three chairs and a red blanket. But we didn't go the rounds. On the day when the typewriting was completed, we brought it here to Henry B. Harris, and he went over it with us from four o'clock in the afternoon until two o'clock in the morning, with only time out for dinner. He accepted the play, and after his death it was taken over by the new firm of Harris and Selwyn."

"In rehearsals we followed the German method. For a week we sat around a table, and talked about Chinese customs and the Chinese theater before we looked at the play. When we did give them a manuscript, it was as complete with stage directions as two men who had studied the stage most of their



J. HARRY BENRIMO,

Co-author of "The Yellow Jacket" and Popular Actor.

lives could make it. Mr. Hazelton, you know, was on the stage before I was, and I have been an actor for twenty years."

That brought a response from Mr. Hazelton at once: "Be careful about ages. If you begin telling tales, some people will remember that I've been a lawyer."

"Yes," retorted his collaborator, "you've always had dramatic talent. But seriously," turning back to the interviewer, "Mr. Hazelton brought not only the technique he had learned in his success, *Mistress Nell*, but an intimate knowledge of the Elizabethan drama. That is akin to the Chinese drama in simplicity, and Mr. Hazelton's years of study have proved invaluable to us."

DAVID H. WALLACE.

## PLAYS AND PLAYERS.

Shakespeare is in great demand the present season. Besides Sothorn and Marlöwe and Robert Mantell, there are William Faversham, Lewis Waller, John E. Kellard, Chas. H. Hanford and R. D. McLean, Ben Greet and The Coburns, who announce revivals, and now Henrietta Crossman and Keith Wakeman are to join the ranks.

Robert Lorraine declares that his present American tour marks his last appearance in Shaw plays, and in all probability he will not be able to return to America for many years to come. He is now established as a London actor-manager and his present plans will keep him busy for several seasons to come.

# PERSONAL

BOURNE.—Margaret Bourne has been seen in a variety of important roles, both Shakespearean and modern, in New York City, and is too rarely visible on Broadway. She has recently been playing stock



MARGARET BOURNE.

engagements in Baltimore and Boston, but has her eyes once more turned hitherward. *THE MIRROR* hopes soon to greet her in a metropolitan success.

SHAW.—Mary Shaw recently addressed the Contemporary Club, of Indianapolis, on the subject of "Ibsen and George Bernard Shaw from the Actor's Viewpoint." She said it is appalling how well the modern man understands woman. He probes into her soul so understandingly. Both Ibsen and Shaw she recorded as humanitarians, both working to their ends in a different way, Ibsen by the terrible and Shaw by laughter, trying to bring man to a sense of his responsibilities. They place their characters in extraordinary positions to make people think.

WARDE.—Frederick Warde has been chosen to play Fagin in the All Star *Oliver Twist*, when Wilton Lackaye deserts the cast to return to *Fine Feathers*. Pell Trenton, a rising and promising young juvenile, has succeeded Courtney Toote, while Marie Leonhardt will replace Madeline Louis as *Rose Maylie*. The company have started on a tour through the South.

WHITESIDE.—The Middle West, that hotbed of politics, can still give editorial space to Walker Whiteside. He has, of course, been popular in that country since he began his career as a boy Hamlet, and the newspapers there take special pride in his accomplishments. The *Omaha Bee* recently praised Mr. Whiteside highly for his constant progress, remarking that nowhere was there more satisfaction taken that he had arrived than "right in Omaha." The *Des Moines Capital* also spoke up: "The *Capital* does not often come out in its editorial columns in favor of either a play or of an actor. But it is constrained to advise its readers to see Walker Whiteside in *The Typhoon* at the Berchel to-night, etc., etc.... Mr. Whiteside is an actor of high ideals, deserving of support and encouragement." In other words, Mr. Whiteside is receiving the most desirable form of publicity.

## "THE FIGHT" IN JANUARY.

Veiller Play Held Out to Allow for Production Under Tyler's Management.

Although Margaret Wycherly has recovered from her recent illness, rehearsals of *The Fight* are in abeyance, and a New York production will not be made until January. Bayard Veiller is authority for the statement that his wife has recovered her health. He said a few days ago that the reason for postponing the play was that he was making arrangements for the production of another play by George C. Tyler, and he would have to give his attention to the latter. When *The Fight* is given, Joseph M. Gaites will probably have to find a different cast to support Margaret Wycherly, for the present cast cannot be held intact until that time.



GEORGE C. HAZELTON,

Author of "Mistress Nell" and Co-author of "The Yellow Jacket."



## BACK FROM LONDON

**Mrs. Wiggin Complained of the Ruffianly Notices Accorded Her "Rebecca of Sunnybrook Farm," and Edith Taliaferro Thought Play Was Not Understood.**

Miss Edith Taliaferro, the little star of Kate Douglas Wiggin and Charlotte Thompson's play Rebecca of Sunnybrook Farm, returned from London last week on the White Star steamship Celtic. With her were all the members of the Rebecca of Sunnybrook Farm company who have been appearing at the Globe Theater in London in the American play of rural life. Miss Taliaferro returned to start her tour throughout the country, which began at the Columbia Theater in Washington last Monday. Miss Taliaferro was met by her mother, Mrs. Abell and several relatives and friends. She said:

"I had a perfectly delightful time in London, and everybody was so nice, but I am awfully glad to get back home again. It was not the first time that I had been in London, but it was the first time that I had appeared there professionally. It was an interesting experience. We were received most cordially, and I am sure that they liked the play and liked us; but I am not sure that they understood Rebecca of Sunnybrook Farm, with its scenes laid in Maine. The reviewers were most kind in nearly every instance, and the public, too, were very appreciative and kindly disposed; but they were puzzled. There was no doubt about that. Rural life in America, especially rural types, were quite beyond their understanding. They seemed to have an idea that the scenes of Rebecca were laid either away down South or in the Far West. Any idea that the State of Maine was in the northeast corner of the country did not occur to them. They possibly looked for darky types, cotton picking and banjo solos, or else whooping cowboys or Wild West Indians with bows and arrows."

"Such a dear old character of the play as Jeremiah Cobb, the stage coach driver, who was loved by the children seemed almost absurd to our English cousins. One

critic said that such a character could not exist except in Grimm's fairy tales. There were many American expressions in the dialogue, too, that mystified them. I suppose, though, that a typical Yorkshire play with the broad dialect of that section would be just as much of a puzzle on the American stage. But of our treatment and the treatment accorded the play there we could not possibly complain. The tender scenes of the play always made just as effective an appeal as they do in this country, and the applause was never lacking. It was a pleasure to play to English audiences. It is an absolute joy to be home again. Do you know I just yearn to get on a train and whisk off to Washington? The trip back was delightful, but I am a good sailor."

Among the members of the company returning on the Celtic were Ada Deaves, Marie L. Day, Eliza Glassford, Lella Frost, Viola Fortescue, Nennelle Foster, Clara Morgeson, Violet Morgeson, Archie Boyd, Sam Colt, Edwin Smedley, and Hayward Ginn.

Mrs. Kate Douglas Wiggin seems to have taken a disheartened view of the reception of her play in London. It took her some time to recover from what she described as the "ruffianly" notices of the English critics, and she was quoted as declaring:

"It is the first time in my life I ever experienced such a thing. But I suppose I need chastening before I die. I feel like packing up and going back on the next steamer, but Mr. Brooks tells me not to worry. He is sure it will be a success despite the critics."

"I don't mind, so far as the play is concerned. I never claimed that it was anything great, but when the critics attack the company, even saying nasty things about my sweet little children, it is more than I can stand."

## SOTHERN-MARLOWE'S GREAT SUCCESS

**Quakertown Programmes—Hilliard's New Play Scores—Other Winners—Frank Howe, Jr., May Be Out at Walnut Street Theater.**

PHILADELPHIA (Special).—This week brought four more changes at downtown theaters. Robin Hood did big business at the Chestnut Street Opera House and was succeeded by Eddie Foy, in Over the River. The advance sale was big. At the Forrest, Kitty Gordon closed a week's return engagement in The Enchantress, and The Pink Lady began its second engagement here.

Robert Hilliard, in The Argyle Case, left the Broad for a short tour in New York State and an engagement in Washington, before being seen on Broadway. Business was very good and the play made a hit here. This week at the Broad, Man and Superman, with Robert Lorraine, is playing a week's engagement, and will give way to John Drew, who will be here for Thanksgiving.

At the Walnut, Louisiana Lou, starring Alexander Carr, left sooner than was anticipated, and The Man Higher Up is the present attraction. This play has a political pull, and was cordially received by the critics.

Sothern and Marlowe, at the Lyric, are doing a very big business in Shakespearean repertoire. It is reported that they have not given a revival of The Sunken Bell, which they produced here about five years ago, and which was greatly enjoyed. The engagement continues for two weeks.

Buntz Pulls the Strings will remain at the Adelphi indefinitely, if the business done during the first week can be taken as a criterion.

The Woman, at the Garrick, is also having a good run, and is in its final week. Next week Emma Trentini, in The Firefly.

At the Grand last week, The Dingbat Family did a nice business. The play is a laugh producer, and Richard McAllister, Olga von Hatzfeldt, Hazel Rice, Bessie Callaway, Alice Gilmore and William Pruett, Jr., scored.

Ada Reeve was still headlined at Keith's last week, and shared leading honors with

an entertaining sketch, The Concealed Bed, enacted by Helen and Bessie MacDonald, Janet Gardiner, Andrew Clyde and Stuart Black.

Frank Howe, Jr., has apparently been deposed as resident manager of the Walnut Street Theater, which was taken over about two years ago by the late Henry B. Harris, and due to its location, away from the theatrical center, business has not been especially good. Mr. Howe was resident manager and interested in the theater, and about a month ago he was sued by the Harris estate for an accounting. An attorney now has charge, but as Elias, of the Casino Theater, has been around the Walnut in a semi-official position since Howe stepped out, it is probable that he will have something to do with the reorganization.

Titta Ruffo, the new baritone, scored an unqualified success last week in Rigoletto, and his American debut was a success in every way. Later in the week The Masked Ball was given, and Ruffo again scored heavily. Besides having a fine voice, he also possesses histrionic ability and has a good appearance. The rest of the cast was of high order. A novelty was produced of considerable importance by the Philadelphia Opera company, Carl Goldmark's Cricket on the Hearth, an opera founded upon Charles Dickens's story. It was sung in English, and all of the principals, with the exception of Maggie Teyte and Hector Dufranne, were American born. This week the operatic offerings include Aida and Hamlet.

The Sign of the Cross is the attraction this week in stock at the American, and the company is continuing the artistic performances that are building up a host of regular patrons.

Isaac Leopold, a Philadelphia boy whose stage name is Ed. Wynn, and who made his theatrical debut in the famous amateur Balbasoo Club, of this city, is a headliner this week at Keith's.

J. SOLIS-COHEN, JR.

### BIGAMY CHARGE A PLOT.

So Says George Harcourt, Arrested on That Charge in Oakland, Cal.

George Harcourt, playing the part of Peruna in The Round-Up at the Macdonough Theater, Oakland, Cal., was arrested recently on the charge of bigamy. The police, who received notice of his whereabouts early in the day, kindly waited until Mr. Harcourt had finished his part in the evening performance before arresting him. His real name is John Holmes and he is wanted by the Jersey City authorities on information furnished by Mrs. Jeanette Holmes. Holmes said: "My wife wants to have our marriage annulled and she is using this means to do it. She has no right to charge me with bigamy."

### ADELAIDE THURSTON TO TOUR.

Opens in "The Love Affair" in Plainfield, N. J., Nov. 27.

Adelaide Thurston, the well-known comedienne, whose annual tour is a pleasure to playgoers, has returned to the stage after a year's absence, in a new play by Frederick Paulding, author of A Woman's Hour. It is called The Love Affair. It is a comedy of to-day and is said to fit Miss Thurston as does the proverbial glove.

The author selected the company and rehearsed it. Francis X. Hope is again directing Miss Thurston's tour. The Love Affair will open in Plainfield, N. J., on November 27, after which the company will go on tour through the principal cities of the South and West.

### SALLIE FISHER IN "EVA."

And Elsie Ferguson, Who Was to Appear in the Lehar Operetta, Will Be Seen in "Primrose."

Klaw and Erlanger announce that by an arrangement with Charles Frohman they have secured the comedy Primrose, by Calvart and de Fiers, authors of Love Watches and Decorating Clementine. All of these three plays have been produced at the Comedie Francaise, Primrose being especially successful. As soon as the arrangement of a transfer of producing rights had been completed, Klaw and Erlanger decided to make Elsie Ferguson, who had already begun rehearsals of the Macdonough-Lehar music drama, Eva, the star of Primrose. She consented to the change, and the new comedy will be produced some time before the holidays.

Sallie Fisher who, it was expected, would rejoin The Woman Haters on tour, has been engaged to take Miss Ferguson's place in Eva. Rehearsals of the new musical play have been in progress for some time and a first production will take place out of town in the near future.

### "MASHER" GETS NINETY DAYS.

Insulted Cabaret Singer Severely Dealt With by Magistrate Barlow.

"It's too bad young and respectable women cannot reach home without being insulted by creatures like you," said Magistrate Barlow in the Essex Market Police Court last Thursday as he sentenced Charles Green to three months in the workhouse for annoying Miss Dorcas E. Huxley, a cabaret singer.

Miss Huxley told the Magistrate that while she was on her way to an apartment house at No. 137 East Seventeenth street early yesterday Green, who was standing at Third avenue and Fifteenth street, with several other men, spoke to her insultingly. She hurried on, but he followed and struck her in the face, she declared. Her cries brought Patrolman Knox, who said he followed Green to the Hotel Du Nord, Fifteenth street and Irving place, and found him hiding behind the bar. Green said that he lived at the hotel, and made a general denial.

No one except the "mashers" will be sorry to hear that the price of insult has risen.

### TO STOP PLAGIARISM.

Klaw and Erlanger Take Another Step in Their Effort to Suppress Play Piracy.

Klaw and Erlanger have taken another step in their efforts to suppress play piracy. Thursday they received an injunction from the United States Circuit Court for the Eastern District of Pennsylvania restraining one William Schilling from presenting a play called The Vampire's Fool. It is claimed that this is an infringement upon A Fool There Was, in which Klaw and Erlanger presented Robert Hilliard last season. They had Schilling indicted in Toledo recently for producing his version of the play and he will be tried later in the month. It is likely that in the action instituted in Pennsylvania, a Special Master will be appointed to fix the amount of damages that Schilling will have to pay.

### WEBER AND FIELDS'S OPENING.

Seats for First Performance on Nov. 21 to Be Sold at Auction.

Weber and Fields's Music Hall will be opened Thursday evening of next week, it has been definitely decided. Holy Poly, by an all-star company, and a burlesque called The Merry Contrabass Without the Law will be presented. The new music hall is located on Forty-fourth street, just west of Broadway. Seats for the first performance, it is announced, will be sold at auction at the new Music Hall, Forty-fourth street, west of Broadway, next Friday afternoon at 3.30.

### ANNA HELD HERE NEXT SEASON.

But She Will Not Return Under Management of Flo Ziegfeld.

Anna Held will undertake her most extensive tour next year under the direction of M. B. Leavitt. Flo Ziegfeld, Miss Held's former husband, will have nothing to do with the forthcoming tour, it is understood. Miss Held will visit New York twice. Her vehicle will be a new French vaudeville which will open in Paris with a native supporting company in May, 1913. In August or September Miss Held comes here in an American adaptation of the piece. From New York she will go to the Pacific Coast, will return to New York, proceed to Buenos Ayres and the South American cities, thence crossing direct to England and from there back again to Paris.

### PLAYERS' CLUB IN WASHINGTON.

WASHINGTON, D. C. (Special).—The Players' Club, of Washington, has moved into its new home at 1340 New York avenue, and is preparing to hold its housewarming on Friday evening, Nov. 15. The Players' Club was organized last Spring for the purpose of bringing together for mutual benefit persons interested in the amateur fields of drama, music, and the allied

arts, and to aid the charitable organizations of the District of Columbia by benefit performances. Within six weeks after the club was incorporated the organization gave its first "frolic" in the ballroom of the New Raleigh Hotel, in the form of a very novel and up-to-date cabaret, which consisted of forty vaudeville and specialty numbers. The affair was hailed by the Washington press as being the most original and clever entertainment ever presented in the Capital city. The programme ran continuously for four hours without a breathing spell, and among the audience were many of Washington's most fashionable residents. As soon as the housewarming is given the club will begin rehearsals in earnest for the elaborate musical comedy, which will be produced at one of the Washington theaters for one week during mid-Winter under the auspices of the leading patronesses of the city for the benefit of several deserving charities.

### HENRIETTA CROSMAN TO RETIRE?

Among the numerous champions of universal suffrage, Henrietta Crosman apparently stands far up the ranks, according to a speech she delivered in Rochester before the Woman's Political Equality Club recently. After a brilliant address she stated her intention of leaving the stage soon and retiring in California. She was playing there in The Real Thing.

### CHORUS GIRLS STRIKE.

The chorus girls of the Broadway to Paris company attacked the box-office of the Shubert Theater in Boston last week, in order to get payment of back salary. On pay day it was discovered that the envelopes only contained half of their salary, and under the leadership of Helen White a strike was called. On the advice of a lawyer the box-office was legally attached.

### ORIGINAL ADVERTISING PLAN.

The freshman class of Barnard College produced a comic operetta last week entitled A Musical Hash: Watch the Ads. All of the characters were well-known advertisements. The leading man was a well-known collar, the lady was Phoebe Snow, while members of the chorus were cleansing fluids. The play ended with the song, "Everybody's Chewing It," advertising a well-known gum.

### RECORD OF DEATHS.

Dr. H. L. Taub, the father of Augusta True, died in Grant Hospital, Columbus, O., Oct. 22, after an operation. He was the possessor of a wonderful scientific mind, and was considered an authority on Botany and Biology, on which subjects he has written several works.

GEORGE W. ROYAL, for many years THE MIRROR's correspondent at Bangor, Me., died suddenly in that city on Oct. 31, aged eighty years.

SIGMUND BRENNER died at his home in Philadelphia, Nov. 6, at the age of seventy-two. He was called the "Dean of the Musicians" in Philadelphia, and was known to many. At the age of twelve he accompanied Jenny Lind, who afterwards became his good friend.

CORRECTION.—In a recent edition the name of George Turner Meeks was printed in this column. It should have been George Turner.

ANNA MCLELLAND, sister of Hattie L. Richmond, was burned to death in a fire in her home, 523 West 135th Street, New York, Nov. 5. The fire originated in the explosion of some gasoline.

FREDERICK DOLLE, known as the Carousel King, died Nov. 5, following a short illness at Virginia Beach, Va.

TILLIE BARNUM, wife of George W. Barnum, the actor, died Nov. 4, at Saskatoon, Manitoba. She was a member of the company playing Pomander Walk in Canada. Her body has been brought to her home in Toledo, Ohio.

HELEN C. HARRINGTON, a former actress, was burned to death in a hotel in St. Louis Nov. 2. Her charred body was recognized through the jewelry she wore.

LYDIA BRUNDAGE, the well-known dwarf actress, and wife of John Brundage, another dwarf, died in the Bellevue Hospital in New York, Nov. 4, from pneumonia. She was thirty-one years old.

JOSEPH HANNELLA, a female impersonator, died in the City Hospital in St. Louis, Nov. 4. The cause of the death is given as tight lacing. Mr. Hannella had noticed that he was growing stouter, and laced himself too tight in an effort to appear the same. He fainted while on the stage.

The mother of Rose Adelle died recently in Jamestown, N. Y. Miss Adelle traveled from the West in order to be present.

WILLIAM H. SLIE died in Jersey City on Nov. 2 of paralysis. Funeral services held Nov. 4 in Hoboken. He was forty-four years old. Mr. Slie was property man for the Academy of Music and Majestic Theater for many years, but has been connected with the Orpheum there of late. He was a member of the Elks.

GEORGE B. SMITH, aged sixty-eight, one of the best known Shakespearean scholars and lecturers in Ohio, passed away at his home in Ashland, Ohio, November 3, death being due to pneumonia.

THOMAS P. BARDON, died at his home 97 Central Park West, New York, on Nov. 6, in his eightieth year. Mr. Bardon was a familiar figure in theatrical circles for many years, and was the former treasurer of Wallack's Theater.



# MRS. FISKE IN FILMS

## Daniel Frohman Has Engaged Noted Actress to Be Pictured as Becky Sharp.

Daniel Frohman, manager of the Lyceum Theater in New York and managing director of the Prominent Players' Motion Picture Company, has completed arrangements covering one of the most important enterprises in the history of the moving picture business in America. This departure is to consist of a complete film production of Becky Sharp with Mrs. Fiske in her creation of Becky.

Mrs. Fiske will be the first really great American actress to lend her art to film reproduction and the final argument that prevailed with her was the claim of posterity to one of the brightest lights in the stage achievements of our times.

Negotiations covering Mrs. Fiske's appearance before the lens and shutter were begun several weeks ago, but it was not until she had made an extensive study of the matter that she decided to consider it. As Becky Sharp has always been her favorite role, and on account of the place in litera-

ture of Vanity Fair, she was brought to see the value of perpetuating through the camera her delineation of Thackeray's immortal character.

The entire production will be under the personal direction of Harrison Grey Fiske and Mrs. Fiske.

A specially selected company will enact the picture version of the Thackeray classic, and the version itself, following the novel more closely, will contain a great deal of material that no regular stage version has yet shown, including the early life of Becky, her experience at the seminary, her departure with its incident of throwing the dictionary out of the window, the Duchess of Richmond's ball, and a great spectacular reproduction of the Battle of Waterloo.

The pictures will make up a complete evening's entertainment, and will not be presented in the regular moving picture theaters, but in prominent theaters and under special conditions.

# CYRIL SCOTT IN NEW PLAY

## Other New Offerings in Windy City—Edna Goodrich Tops Vaudeville—Wilton Lackaye Rejoins "Fine Feathers."

CHICAGO (Special).—At the Illinois, where Otis Skinner in Kismet has been attracting throngs, Cyril Scott appears this week in a new modern comedy, Taking Things Easy, by William J. Hurlbut and Frances Whitehouse. The producer is James K. Hackett. In the cast are Frazer Coulter, Frank Burbeck, Charles Lane, Thomas Jarrett, Jr., Frederick Sullivan, Helen Holmes, Olive Oliver, Eva Vincent, Louise Drew, Beatrice Morelle and others.

My Little Friend, the newest opera by Oscar Strauss, is offered at the Studebaker. F. C. Whitney, the producer, promises that the new piece will contain thirty-seven varieties of singing parts, the brightest military uniforms, the most charming girls in the fluffiest of costumes, and that the music will possess all the witchery of The Chocolate Soldier. Fern Rogers and Gertrude Hutchinson will head the cast, that will contain Juanita Fletcher, Edith Sinclair, Blanche Sherwood, Louis Harrison, George O'Donnell, Harry MacDonough, Alfred Kappeler, Charles Angelo, and Lionel Hogarth. The large orchestra will be directed by A. De Novellis, who conducted The Chocolate Soldier.

To the Garrick comes the chic and charming, fetching and fascinating Lina Abarbanell, in Miss Princess, a new operetta sponsored by John Cort. Three writers wielded a pen in making the music and the story. Will B. and Alexander Johnson, of this city, evolved the score and lyrics, while Frank Mandel, of California, provided the libretto. The heroine is Polonia, a princess, who is betrothed to a prince. In coming to Washington to visit an ambassador or attend an inauguration, the princess, being a woman first and princess afterward, falls in love with a United States army officer. This is quite logical as the part of the officer will be taken by Robert Warwick. Besides Miss Abarbanell and Mr. Warwick, others in the operetta will be Felix Haney, Ben Hendricks, Charles P. Morrison, Henri Leon, John H. Pratt, Donald Buchanan, Henrietta Lee, Isabel Francis, Louise Foster and Clara Schroeder.

The Little Theater will open the season on Tuesday evening with Womankind, by W. W. Gibson, and On Ball's Strand, by W. B. Yeates. Performances will be given Tuesday, Wednesday and Thursday evenings and Thursday afternoons.

To-morrow night Henry W. Savage's New York hit, The Million, will be laughed at for the first time by a Chicago audience. The laughing will take place at the Olympic, where The Million is booked for a considerable run. In the cast are Taylor Holmes, Edwin Forsberg, Paul Ker, Helen Luttrell, Eulalie Jensen, Kenyon Bishop, Charles Trowbridge, Robert Lawrence, Charles McCarthy and John Needham.

The Siren begins a three weeks' engagement at the Chicago Opera House on Monday. Last season The Siren lured audiences to the Illinois for several weeks. Donald Brian heads the company, that also includes Julia Sanderson. Mr. Brian will introduce a new dance. All the kisses will be just as long and just as sweet as before, and with Miss Sanderson giving them, one is sure of perfect enjoyment.

The laws against horse-racing do not seem to have affected Ben-Hur. It returns to Randolph Street this week with new scenery, costumes and property effects, and will be on view at the Colonial. Among the players are Thomas Holding, Wedgwood Nowell, Ben F. Meers, Leslie Stowe, George Sydenham, Willard Blakemore, Walter M. Sherwin, Alice Haynes, Muriel Godfrey-Turner, Florence Auer, Louise Huff, and Mary Condon.

Monday also the Great Northern Hippodrome, formerly the Lyric Theater, will open under management of Vernon C. Seavor. The performances will consist of circus and vaudeville novelty acts, and they will run continuously from 11 A.M. to the same

hour P.M. Price of admission by day will be 10 cents and by night 10 and 20 cents.

Edna Goodrich in The Awakening of Minerva delights lovers of feminine beauty at the Palace Music Hall this week, ably seconded by the equally lovely Clare Armstrong, the two making perhaps the most beautiful pair which it has been our fortune to see. Miss Armstrong supplementing her beauty by cleverness.

At the Majestic the offerings will be headed by Louise Gunning with several of her best songs.

This will be Mrs. Fiske's last week at Powers' in Edward Sheldon new play, The High Road. From here the distinguished actress goes to the Hudson Theater in New York, opening there Nov. 19.

Chauncey Olcott will leave McVicker's after another week in The Isle of Dreams, the new Rida Johnson Young play that is unquestionably one of the best vehicles Mr. Olcott has ever used in his jaunts over the hills of Ireland. The coming week will also be the final one of The Girl of My Dreams at the Auditorium.

Wilton Lackaye returns to play in Fine Feathers at the Cort, thus making the original cast complete.

All the first-nighters are anxiously awaiting the first performance here on Nov. 19 of Frederic and Fanny Locke Hatton's new play, Years of Discretion, which David Belasco will present at Powers'. The cast will include Lyn Harding, Bruce McRae, Herbert Kelsey, E. M. Holland, Robert McWade, Jr., Grant Mitchell, Edie Shannon, Alice Putnam, and Mabel Buvna. On the night of the production Mr. Hatton will temporarily retreat from his post on the Evening Post, he being the dramatic critic of that paper.

The attractions at the theaters not already mentioned are: Primrose and Dock-stader, at the American Music Hall; Milestones, at the Blackstone; The Red Widow, at the Grand Opera House; Her Husband's Wife, at the College; The Gamblers, at the Crown; A Woman's Name, at the Imperial; The Girl at the Gate, at the La Salle; Where the Trail Divides, at the National; Bought and Paid For, at the Princess; The Country Boy, at the Victoria; Girls of the Gay White Way, at the Columbia, and The Taxi Girls, at the Star and Garter.

LITTELL McCLEUNG.

## NOVEL PLAY AT THE COMEDY.

"Poetasters of Ispahan" to Be Given There Friday Afternoon, Nov. 29.

Maurice Elvey, stage director of Fanny's First Play, is busy managing the rehearsals of The Poetasters of Ispahan, by Clifford Box, relative of the famous Belford Box, which will be produced in the Comedy Theater at a special matinee Friday, Nov. 29. Mr. Elvey produced the play in London at the Criterion Theater last season, where it ran to crowded houses for eight weeks. He describes it as "a sort of Sumurun in verse." Members of the cast of Fanny's First Play and of other first-class productions will take the various roles.

In addition to The Poetasters of Ispahan, a short one-act play, Beauty and the Jacobin, by Booth Tarkington, will be given on the same afternoon.

## LEONORA BRADLEY NOT RETIRED.

It is a pleasure to contradict a report that Leonora Bradley, who recently resigned from the Greenpoint Players, Brooklyn, N. Y., had announced her permanent retirement from the stage. Miss Bradley states that no course could be further from her intention, and that she relinquished her recent position merely because of its over-exacting requirements.

## JAMES MONTGOMERY HAS NEW PLAY.

"Come Home, Smith," a Comedy of Advertising, to Be Produced Soon by William A. Brady.

James Montgomery, the genial author of Ready Money, now playing at Maxine Elliott's Theater, says that the bright lights of Broadway's electric signs have enticed him into writing a new comedy. He calls it, Come Home, Smith, and says it will use the great modern force of advertising as a comic motive. He is now busy putting the finishing touches on the play. Some time before Christmas William A. Brady, who is now very busy with Carnival and The Whip, will start rehearsals of the new comedy. It will probably have its first production in New York in January.

## "SUN DODGERS" ON THANKSGIVING EVE.

To Replace "Dove of Peace," Which Closes Nov. 23, at Broadway Theater.

Contrary to certain published reports, The Dove of Peace, the Damrosch-Irwin operetta, which opened at the Broadway Theater Nov. 4, will not be taken off the boards of that playhouse until a week from next Saturday. Monday and Tuesday, Nov. 25 and 26, will be given over to rehearsals of Lew Fields's mammoth musical production, The Sun Dodgers, which will open at the Broadway Theater Thanksgiving Eve.

Joseph Flagler and Andrew Carnegie, who are reported to have backed The Dove of Peace financially, have, it is said, lost heavily in their present theatrical venture. Many have expressed the hope that the encouragement of native American operetta will not be dampened by the cold reception of The Dove of Peace.

## BESSIE WYNN SUES P. R. R.

New Star of "Sun Dodgers" Alleges Negligence on Part of Company.

Alleging that the stairs of the Pennsylvania Station in Manhattan leading to the Philadelphia trains were covered with a soapy substance, which caused her to fall and injure herself, Bessie Wynn Fairchild, better known on the stage as Bessie Wynn, has entered suit in the Supreme Court for \$50,000. She says she suffered injuries that kept her in her room for five weeks, depriving her of a salary of \$500 a week for that time. She insists that the fall was due to the negligence of the company in allowing the stairs to become covered with a soapy substance.

Miss Wynn will make her next appearance in New York on Thanksgiving Eve, when she assumes the star role of The Sun Dodgers, Lew Fields's next musical production, which opens at the Broadway Theater. She will take the place of Eva Tangway, who left the play some weeks ago while it was on tour, following a spirited tilt which she had with Mr. Fields and the local managers.

## NO MUSICAL COMPANY FOR WEBER'S

Joe Weber Denies Report That He Is Shortly to Launch a Musical Stock Company.

The recently published report that Joe Weber was to organize a musical stock company for Weber's Theater was denied by Mr. Weber himself when seen by a representative of THE MIRROR last Saturday.

"There is no truth whatsoever in the story," said Mr. Weber, briefly. "And if I ever contemplated such a scheme, it certainly would not be for the present busy season at any rate." In the printed account of the supposed venture Mr. Fields was not said to have any part, although the old partners have resumed most of their former business relations.

## [ NETHERSOLE SUES.

Shuberts and Liebler and Company Made Defendants by Her in an Action for \$31,774.

Olga Nethersole filed a suit last Thursday against the Shubert Theatrical Company and the Liebler Company, for alleged breach of contract. Miss Nethersole claims she was employed in September, 1910, for two seasons of twenty-five weeks each at a salary of \$1,000 a week, exclusive of travelling and other expenses. Under the contract she played until June 1911, when the defendants abrogated the contract. She claims \$25,000 for the season of 1912 and \$6,774 for a balance due her on her salary of the previous year.

## ROSENFELD ACQUITTED.

And Federation Theater Clubs Will Probably Continue Sunday Night Performances.

The case of Sydney Rosenfeld, President of the National Federation of Theater Clubs, was dismissed by the Court of Special Sessions last week on the ground that it was not proven that he had committed any crime or broken any of the statutory laws. Mr. Rosenfeld was represented by Edward Lauterbach, and the only testimony offered was that of the policeman, who stated that he had entered the theater on an invitation, but had not seen any tickets sold or offered for sale. The

defense did not put in any plea at all and the case was dismissed by the three judges.

The first public meeting of the Federation will be held at the Lyric Theater next Sunday, at which many will speak. Among these will be John Temple Graves, May Irwin, Father John Talbot Smith, James W. Osborne, Georgia Calne, Edward Lauterbach, John Mason, Leo Erdody, the violinist, and Sydney Rosenfeld. Admission to this meeting will be by invitation, obtainable from members, who may use their membership ticket instead.

During the week beginning November 25, the Federation have hired the Berkely theater, and will give nine performances of Mrs. Edith Session Tupper's play, The Road to Arcady, for which rehearsals are now being held. There will be a performance on Thanksgiving Day, also a matinee on the Tuesday and Saturday of that week.

## ARLISS HAS BLOOD POISON.

Actor Sustained Injury While Cranking His Automobile.

George Arliss, who is playing Disraeli at the Plymouth Theater in Boston, has been suffering terrible agonies through a wound on his finger, sustained in an accident while cranking his automobile. He was warned by his doctor that he would either have to lose his arm, or perhaps his life. He was given the alternative of visiting the surgeon every day, and having the wound attended to, and with the utmost grit he accepted, rather than lose his limb. So far he has not missed a single performance, although he wears his arm in a sling. Until recently, when the whole matter was made public, the audience were wondering how it was that Lord Beaconsfield wore his arm in a sling, but thought it was part of the play.

## ROSTER OF THE HANFORD-MAC LEAN CO.

The Hanford-MacLean company which will tour through the South in Shakespearean plays, will consist of the following members: R. D. MacLean, Charles B. Hanford, Odette Tyler, Marie Dromah, William L. Thorne, John Fay Palmer, George C. Gunther, Hardie Meakin, William Carruthers, Brandon Peters, Willard Bean, M. C. Stone, Harry A. Cassidy, Richard Yarth, Eleanor Brent, Catherine MacHilton, Francis Agnew, Lucy Yarth, Sara Biala, George G. Halpin, carpenter; George Nelson, properties; Frank Kearney, electrician, and James Stubbs; S. T. King, manager; Arch MacGovern, business manager, and William Sheffer, advance agent.

## MRS. FURNESS LOSES SUIT.

A jury in the Supreme Court decided on Saturday, Nov. 2, that Rida Johnson Young was the sole author of The Lottery Man, one-third of the royalties for which Mrs. Edith Ellis Furness sued the Shuberts on the ground that she had rewritten a large part of the play. The case was notable through the frank avowal of William A. Brady that the practice of stealing was common among all producers.

## TWO NEW PRODUCING COMPANIES.

The Hassan Ben Ali Arabs company of Esopus, N. Y., having a capital of \$20,000, has been incorporated with the Secretary of State at Albany, N. Y., for the purpose of engaging in a general theatrical business, to maintain theaters and provide for stage attractions of all kinds, including acrobatic and gymnastic performances. The directors are Thomas Adams and Charles Marks of New York City and Franklin Blen, Jr., of Englewood, N. J.

The New Era Producing Company, Inc., of New York City, having a capital of \$30,000, has also filed articles of incorporation this week to arrange for the production of theatrical and musical attractions of every description. The following are the directors: Joseph P. Bickerton, of New York City; Osgood Hungerford, of Watertown, N. Y., and Henry Carpenter, of Casanova, N. Y.

## WINS \$1,400 FROM CORSE PAYTON.

Because of an injury to her eye that prevents her from stopping her tears, Mrs. Dora Lattey, of 295 Pacific Street, Brooklyn, won a verdict of \$1,400 Saturday, Nov. 2, against Corse Payton, proprietor of the Bijou Theater, at Smith and Livingston Streets. Justice Van Sicken, of the Kings County Supreme Court, denied a motion for a new trial. Mrs. Lattey said she tripped on a torn covering on one of the balcony steps in the theater and tumbled down the stairway.

## LILLIAN DICKSON IN BANKRUPTCY.

Lillian B. Dickson, actress, of 29 West Sixty-fourth Street, has filed a petition in bankruptcy, individually and as a partner in the firm of Delamater & Buckingham, with liabilities of \$10,548 and nominal assets of \$2,384. The assets consist of royalty due by the above firm for presenting the play The Stamped, of which she is co-author, and of \$350 salary due her by the firm for services in connection with the play. She owes \$1,790 to nineteen actors and actresses, and among her other creditors are the Otis Lithograph Company, Cleveland, Ohio; Hegeman, Printing Company, Cecil B. de Mille, and Sydney McNally.



# THE NEW YORK DRAMATIC MIRROR

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## THE AMERICAN DRAMATIST.

Some of the best thoughts uttered on the drama come from Chicago. People call it the Windy City, but the conception must be purely physical, for there is a strong spiritual side to New York's chief municipal rival, and with all its bustle and life it has a composure and a dignity which we have not.

The Drama Circle, recently, listened to Dorothy Meadows speaking on "The French Playwrights and Playgoers," and among other things she said:

"America will never have any real drama until the dramatist is permitted to choose his own subject and to express it sincerely without interference by the author or public."

Miss Meadows chose for her theme the drama of Paul Hervieu entitled *Les Tenailles*, closing with a general discussion of European and American dramas. "The French drama," she said, "has a consistent logical development, while the American dramatist cannot expect this because of interference from producers, the public or some one else. The American audience does not want a logical or unhappy ending. The American producer will not permit the American dramatist to choose his subject matter. Hence all of our dramas ignore the actualities of life and we cannot hope to have any real dramas until the dramatist is allowed to choose his own subjects and to work them out in his own way."

## "THE CUSTOM OF THE PROFESSION"

The case of EDITH ELLIS FURNESS against RIDA JOHNSON YOUNG to recover a share of the royalties derived from the latter's comedy, *The Lottery Man*, on the ground that she had rewritten the play in part to make it ready for production, gave occasion for some sensational testimony, as noted in last week's MIRROR.

Plagiarism from other plays was openly defended as "a custom of the profession," and this phase of the case inspired several newspapers to pass in review classic examples of presumptive literary theft, ranging in scope from the Greeks and SHAKESPEARE, to ALEXANDER DUMAS and BOUCCICAULT.

Yet in spite of an array of notable names, the kind of piracy which was under discussion in this case is hardly analogous.

It is one thing for a dramatist to avail himself of material lying dormant, open to any one's use, and unprotected by copyright or other legal restrictions, and quite another to pilfer the manuscripts of struggling authors, submitting their

ware in good faith to presumably reputable managers.

The material which SHAKESPEARE found in Plautus, in Hollingshed, and Plutarch was open to all other dramatists, and he had as much right to use it as Mr. PARKER has to use the materials of history to write a play about SIR FRANCIS DRAKE. Even the plays he is reputed to have rewritten from the works of older dramatists are in a class by themselves. They had been acted and were obsolete to the stage of his active career. There was no copyright law, hardly any property value in such plays, and no moral inhibition on their use.

The case is entirely different as regards a play which, perhaps, represents the toil of years, of struggles, ambition, hopes, disappointments, and despair, which is submitted in good faith, and which stands as good a chance as any other unacted play of being produced and becoming a source of revenue, possibly of a professional livelihood, to the author.

When such a play is ravished of its ideas to enrich the work of another, the so-called "custom of the profession" becomes a criminal offense as distinctly as if a free-born citizen were forced against his will to submit to a transfusion of blood from his veins into those of an anemic.

## DENATIONALIZING THE VILLAIN.

National politics now and then extend into the domain sacred to the dramatic muse. To fire English patriotism against the hated German, patriotic dramas are presented in London to crowded houses for the Cockneys to glut their ire. The similar feeling prevailing in Paris has established a sort of interchange with London in this sort of plays.

For generations, when an English playwright wished to present a villain in a play, he made him a Frenchman. Now and then he varied the monotony by making him a Russian or an Italian. All this is changed now. Both in London and Paris the villain, if he is a foreigner at all, is a German, even though the finesse and subtlety which are attributed to these German intriguants would tax the ingenuity of a Machiavelli. At least they would be the last things one would associate with the Teutonic temperament. From forms of the most refined political strategist to the flimsiest philanthropist, the genius of German villainy runs its devious course through thrillers fairly throbbing with plot and counterplot, while Germany continues to produce more plays of Shakespeare than all the English-speaking nations together.

## ON THE RIALTO



I hope I am acting respectfully in the premises in asking some of my professional friends to pay a moment's attention to an utterance that is struggling within me. I mean those few who reject parts occasionally because they are not worthy of their genius. Lionel Belmore is playing *First Citizen* in the *Julius Caesar* production at the Lyric. It is little more than a thinking part, but he plays it so remarkably well that he fairly shares the honors with the leaders. Of course, Mr. Belmore is Mr. Faversham's stage-manager; and a good stage-manager has to put his hands to many things. But he could probably have had one of the more important roles had he expressed the wish. The way he plays *First Citizen* gives you the impression that he regards the *First Citizen* to be as important as *Caesar*, and among ourselves it is his leadership of the mob that contributes one of the most material elements to the success of the production.

Moral: If you scorn a small part you run the risk of being suspected of not being able to play it.

Thus writes Pierre Loti of Basil Gill's performance of the Manchou Emperor in *The Daughter of Heaven*:

*Vous êtes un grand et superbe artiste vous remerçant, cher monsieur, d'avoir si bien incarné mon empereur avec grandeur et passion et je vous serre très cordialement la main.*

PIERRE LOTI.

Just what effect William A. Brady's statement in court—that he subscribed to "the custom of the profession" of taking other people's ideas and utilizing them in plays produced by himself—will have in the long run is not to be foreseen, of course. In a way, the statement was impersonal. We have never heard Mr. Brady accused of practising an evil to which he pretends to "subscribe" as a matter of custom.

But the statement stands as part of a court record and assumes a gravity which it would not possess if it did not come from one of the foremost American producers of plays.

From that point of view we wonder what Mr. Brady will say when next he prosecutes a play pirate, making illicit use of his property, and finds himself confronted with his own record?

"The versatile actor is seldom the successful actor," says Charles J. Ross, of the Winter Garden company. "He is ambitious. He never refuses to do anything asked of him, and anything he does is taken for granted. He ought to do it. Is he not versatile? Managers are not anxious to engage the versatile actor. They want the type actor—the specialist. That is the condition to-day. So, Mr. Young Actor, perfect yourself in one thing, then assume a strong mannerism, so that you can be imitated—and you are made. Don't try to be versatile, for if you do you will surely become one of the 'Let George Do It's' of the stage."

Charles Frohman, I hear, is in search of an American play with an omission. He has given instructions to his agents to search high and low for "that rarest of modern birds—an American playwright who is not laboring under the delusion that every manuscript he writes must contain a generous sprinkling of oaths or it will not have a 'punch.'" I can refer him to a dozen playwrights who will agree to blue pencil every oath in their manuscripts if Mr. Frohman will produce any one of them. Unless he subscribes to this condition I fear he may encounter difficulties bulking ominously in his quest. Ever since George C. Hackett made *Mistress Nell* jump through a window with an expression consigning all present to a tropical region warmer than Phoenix, Ariz., our young brood of playwrights have dealt lavishly in ardent expletives by way of administering "punches." Even Mr. Belasco fell in with the vogue when he brought the first act of *The Girl of the Golden West* to a climax with one of these firecrackers of playwrighting expediency.

I should say that *The Yellow Jacket* is not a fit play to be seen by the Tired Business Man, as he will be obliged to exercise his mind in supplying the gaps of time and place and change of scenery by his imagination.

I hope my ears deceived me, but I am pretty positive that I heard the word "statue" pronounced "stature" twice in the performance of *Julius Caesar* at the Lyric on the opening night. What startled me was to hear it from Faversham at least once. Can it be that I am about to be confronted with an authority—that somebody has been digging up out of a musty folio a warrant for reading "stature," when the meaning is so obvious? Or must we conclude that the actors don't know better?

It was during the run of *Disraeli* at Wallack's that a young manager in the Liebler forces discovered Louis N. Parker in the lobby. Desiring to be sociable, the young man said: "There's a big man in the audience to-night, Mr. Parker."

The playwright did not understand, and the young man repeated his remark in louder tones.

"Who is it?" asked Mr. Parker.

"Elbert Hubbard."

"Who's Elbert Hubbard?"

The young man stammered a little and finally managed to say, "Why, he's a big man. He doesn't believe in God."

To which Mr. Parker answered with a smile, "Too bad. That settles God, doesn't it?"

## HONORS TO A DEAD ACTOR.

Editor DRAMATIC MIRROR:

Sir,—After having rested in his honored grave in the yard surrounding St. James's Protestant Episcopal Church, Bristol, Pa., on the banks of the Delaware River, since the year 1849, without as much as an ordinary marker to indicate his place of inhumation during all that time, it may interest such readers of THE DRAMATIC MIRROR who are compilers of American dramatic history, that this past Summer a sturdy granite headstone has been placed at the head of the last resting-place of Thomas Apthorpe Cooper, the once renowned British-American tragedian, who in his day was called the "American John Philip Kemble."

The tombstone bears the following inscription:

Thomas A. Cooper.

Dec. 16, 1776—April 21st, 1849.

Mary Fairlie Cooper.

— 1790—March 19th, 1833.

(The above on one stone.)

Mr. Cooper's wife, Mary Fairlie, whom he married in 1812, and who sleeps at his side, was the beautiful and brilliant belle of New York society in the early part of this century. She was also celebrated as a wit, and her society was eagerly courted by those who made pretensions to taste and fashion in old Manhattan. She was the Sophy Sparkle of Washington Irving's "Salmagundi."

The residence of Mr. Cooper, in which his demise occurred nearly sixty-four years ago, is still standing at the foot of Mill Street, at the intersection of Radcliffe Street, Bristol, Pa.

The double headstone recently erected over the joint graves of Mr. and Mrs. Cooper was placed there at the direction of their grandchild, Letitia Tyler, of Washington, D. C. This granddaughter is the child of the late Mrs. Robert Tyler (Priscilla Elizabeth Cooper), who in February, 1834, made her debut in the old Bowery Theater, New York, as Virginia to her famous father's *Virginians*. She was known in early American dramatic history as the "bewitching Priscilla Cooper." In September, 1839, this girlish and graceful actress was married to Robert Tyler, one of the sons of the Honorable John Tyler, tenth President of the United States. When President Tyler's wife, Mrs. Letitia Christian Tyler, died in the White House in September, 1842, Mrs. Priscilla Elizabeth Cooper Tyler became the mistress of the Executive Mansion, and during the three seasons that this former actress presided there, few who preceded her ever did its honors more gracefully, or shed a greater fascination over its hospitalities. Mrs. Robert was the only professional actress who ever became a "Lady of the White House." This lady after she left the Presidential mansion removed to Montgomery, Ala., where she passed away in the eighties, and her remains repose in the Magnolia Cemetery of that Southern city.

Thomas A. Cooper in the early days of the drama was a popular idol in New York, Boston, Philadelphia, Baltimore, London, and Edinburgh, and he was a native of London. He possessed great natural endowments of person and voice.

Dramatic historians disagree as to the spelling of Thomas A. Cooper's middle name. The late Joseph Norton Ireland in his admirable "Records of the New York State," published in 1866, refers to this eminent Thespian as Thomas Apthorpe Cooper, while Colonel Thomas Alistair Brown, in his interesting "History of the American Stage," issued in 1870, mentions him as Thomas Apthorpe Cooper.

DRAMATIC STUDENT.

Nov. 2, 1912.



## THE CALLBOY



"S. R. O."  
I've heard of songs that poets sing,  
I've listened to the chiming that rings,  
And well I know  
The thrush's song that doth enthrall,  
And yet the sweetest sound of all  
Is "S. R. O."

I've read the greatest books ere writ,  
I've liked them some—or liked them nit,  
But they don't show  
That same enchanting dulcet throng  
Which nowhere else on earth can go  
Like "S. R. O."

Off time in darkest backwoods town  
My heart was beaten down, down, DOWN,  
All hope below,  
Then came to life a light divine—  
I saw they had hung out a sign—  
'Twas "S. R. O."

Originality in play titles would seem to be a matter deserving of sincere encouragement and I have often fancied that, having taken the trouble to write a play, I should endeavor to give it a name at least as worthy as the script itself. Yet here is one Austen Hurgon who, with rare inventiveness, has given unto London a new musical comedy yclept *The Blue House* in which our esteemed friends, Bert Coote and Shirley Kellogg, are appearing. To be sure Mr. Hurgon may never have heard of the late Clyde Fitch's *The Blue House*, so shy are some folk on current literature. But it reminds me of a country correspondent of *The Mirror* who reported not long ago that his vicinage had been visited by an attraction called *The Bloom House*. You have to articulate the title before you appreciate that he meant the Fitch play. Perhaps the English author's inspiration was drawn from this modest wellspring.

Chicago treasurers appear to run down more enlivening aspects of humankind than do most others of their ilk, or at least more diverting accounts of their experiences are made known to us in the public prints. There, for instance, is Treasurer Wappler of the Blackstone Theater, before whose box office came last week a quite distinguished looking gentleman, according to a Chicago paper.

"I wish to leave the number of my seats," said he. "I am Doctor ——— and if anyone 'phones here for me please let me know at once." Being assured that he would be notified instantly should a call be received, Dr. ——— went in, accompanied by a most attractive blonde. Shortly afterward the telephone rang and a woman's voice inquired if Dr. ——— was there, that it was most important and she wanted to speak to him at once. Dr. ——— was sent for and answered as follows.

"Hello. Yes, this is Dr. ———. Oh, is that you, dear? Come home at once? Impossible, impossible. I am dreadfully busy, case of life and death. Eh? Imperative that I leave immediately? Er—how can I? I can't go and leave this woman to die here on the operating table."

And he hung up the receiver and hurried back into the theater. The doctor's remark might almost be construed as rather rough on Milestones, which is the bill at the Blackstone, but perchance he didn't mean it exactly that way.

The St. Louis Hippodrome had boasted for some time of the possession of an educated goat, which scholarly animal Manager Talbot had come to believe endowed with intellectual attainments far above those of the average human being. So supreme was the manager's confidence in the discretion and acumen of his caprine protégé that Billy was given the freedom of the house and wandered whither he listed.

One morning, when no one was watching, Billy found the box office door ajar and, entering nonchalantly, proceeded to devour some three thousand admission tickets. Impressed, it seems by the lightness of this diet, Billy sought something more substantial and was about to masticate a roll of bills when Mrs. Talbot's pet cat butted in, scratched his nose and put him to flight.

Now there is a spring attached to the box office door and a chain restricts the peregrinations of the learned goat. Thus may be possibilities of an entire career be shattered by one thoughtless indiscretion!

A young actress wife, accompanied by her precocious seven-year-old daughter, had attended a matinee in Longacre Square and started down Broadway homeward bound. Passing the Hotel Astor, the mother suddenly realized that her hopeful was no longer at her side and she turned quickly.

The youngster was discerned gazing up in rapt admiration at the gorgeously garbed gentleman in gold and spangles who opens auto doors in front of the hostelry.

"Oh, mamma, look!" she cried delightedly, pointing a tiny finger at the gilded functionary. "One of the actors has escaped from the theater!"

Of course, it's none of my business but I am unable to resist a more than sneaking suspicion that the present war in Southeastern Europe was arranged by the motion picture people—or else by the advance agent of *The Balkan Princess*.

THE CALLBOY.

### QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, important, irrelevant, queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of *THE MIRROR* will be forwarded if possible.)

S. A. R., Cincinnati, O.—Elsie Janis appeared in Cincinnati in *The Fair Co-ed* week of March 7, 1910. *The Slim Princess* opened in Buffalo, N. Y., Sept. 5, 1910.

N. Y., Albany, N. Y.—Frederick Esmeilton began his stage career in Australia, and upon leaving the Antipodes became stage director in San Francisco. This stock experience reaches from coast to coast. Questions concerning the private life of an actor will not be answered.

CLIFFORD HYDE, Sandusky, O.—L. Lawrence Webber, Columbia Theater Building, New York, will be able to give the desired information.

R. U. STREETER, Seattle, Wash.—Nat Goodwin presented *The Usurper* in Chicago in September, 1904, and continued to play it during the season 1904-05.

M. M. A., Reading.—The Orpheum Players appeared in Montreal from the 6th of May until the 17th of August. The *Francis Stock* opened May 6 and continued until July 6. Whereabouts of Charles F. Neusom not known. A letter addressed to *THE MIRROR* will be advertised in the letter list.

F. C. Graves.—"Who's Who in Music and Drama," a biographical reference book of notable men and women in music and drama; edited by Dixie Hines; published by H. S. Hanford, 1402 Broadway. Price, \$5. Edition of 1912-13 out Dec. 15.

### THE OLDEST VAUDEVILLE ACTOR.

McIntyre and Heath are said to be the oldest vaudeville actors in America still appearing on the stage. In order to determine the question of priority, *THE MIRROR* solicits information from any source whatever in relation to the oldest living vaudeville actor still performing, and hopes that any such who believes that he antedates the well-known minstrel team above named will communicate with the editor of *THE MIRROR* without delay.

### "YEARS OF DISCRETION" PRODUCED.

*Years of Discretion*, the new three-act comedy by Frederick Hatton and Fanny Locke Hatton, was produced by David Belasco for the first time in Syracuse, N. Y., Nov. 4, with a cast including Lyn Harding, Bruce McRae, Herbert Kelecay, E. M. Holland, Robert McWade, Jr., Grant Mitchell, Langdon West, Edie Shannon, Alice Putnam, Mabel Bunyan, Marjorie Edmondson, and Miss Pettit.

The action of the comedy has to do with a charming and wealthy widow, one Mrs. Howard of Brookline, Mass., and her friend, Mrs. Brinton of New York, likewise a widow and equally charming. These ladies are not in their first youth; indeed, the truth is that they are both perilously near fifty. They are, however, the very quintessence of modern woman, and though they are drawing close to the half-century mark, they are still able, thanks to their charm and loveableness, eked out by such subtle use of the aids to the figure and complexion as wide-awake women all know, able to inspire passionate attachments in the hearts of the other sex.

Edie Shannon has the leading part of Mrs. Howard and Alice Putnam is her friend, Mrs. Brinton. Herbert Kelecay is Mrs. Brinton's dashing elderly beau, Lyn Harding, Bruce McRae and Robert McWade, Jr., take the respective parts of three mature swains who dance attendance on the Brookline widow, and are as jealous of each other as though they were twenty-one instead of fifty-and-odd years each.

After a preliminary road tour, which will include a several weeks' engagement in Chicago, the home of the authors, Mr. Belasco will bring *Years of Discretion* to New York, where it will have its premiere on Tuesday evening, Jan. 7, immediately succeeding *The Governor's Lady*.

## THE PUBLICITY MEN



His official title is Head of the Vaudeville Photograph and Press Bureau; his personal title is Truthful John Pollock, and the latter is the more wonderful. In spite of it, or because of it, as you view the situation, he has been in the theatrical business for twelve years, and he has been employed for all twelve, which is something of a record for a publicity man. But do not think he has been living a humdrum existence to keep a job. Not he. His imagination had a wonderful start while he was working on the *Pierre* (S. D.) *Free Press*, the *Salt Lake Herald*, the *Omaha Bee* and the *Washington Times*.

He landed in theatricals with the impetus of one hit by a taxicab. For three years he was producing agent for Charles Frohman, or, in commonplace terms, press agent for the new plays Mr. Frohman brought into New York. He was manager of the old Manhattan Theater on Greeley Square—the last manager. For five summers he was with Oscar Hammerstein. Furthermore, he was general press agent for Wagenhals and Kemper and Joe Weber, bearing the additional title of assistant general manager to Mr. Weber. This is now his second year with the Orpheum circuit, and recently he was given charge of the photograph and press bureau, a department organized by the United Booking Offices and the Orpheum Circuit for the dissemination of knowledge.

Now for proof of that rollicking imagination. He has been a "regular manager" for four different productions, one of which made money. Channing Pollock, his brother, wrote one of the four plays, but that was not "the" one. An unknown playwright by the name of William Shakespeare furnished that. Mr. Pollock isn't sure whether his company played *Hamlet* as comedy or tragedy, but its career was a romance. He and Harrison J. Wolfe, an actor, met on Broadway one morning just after Mr. Pollock had returned from an unsuccessful venture. Said Truthful John, "I'm ready to try another new play." Said Mr. Wolfe, "I know one, *Hamlet*." They opened in Hudson, N. Y., and in a triumphal tour netted profits of \$8,000 each. Ever since then Truthful John has been hoping to discover another such play, but to date he has been unsuccessful, and he still drinks beer, although he prefers wine. You see, he has been dabbling in stock companies. Last year he had one in the Empire Theater, Syracuse, and he swears that he is going back next summer.

Oh, yes, he has written a play, of which neither he nor his collaborator is ashamed. Ask William J. Burns who the collaborator is.

The vaudeville offering, *A Persian Garden*, is kept very much to the fore by the advertising of its principals, Louis A. Simon and Kathryn Osterman. They have had a neat photograph prepared, which in addition to their own likenesses bears a newspaper advertisement showing them in the headlines at Keith's Theater, Boston. Above is a line, "Vaudeville's Most Pretentious Offering."

C. P. Farrington is this year ahead of the company presenting *Angel of the Trail*.

Four girls dressed in cunning brown costumes, with masks of the same color, were sent out into the gay city recently to advertise Little Miss Brown at the Forty-eighth Street Theater. They moved about in department stores and other places, venturing down into Broad Street, where the curb brokers became rough and tried to kiss them. The girls were rescued and next day the newspapers carried a story about them. In other words, the scheme worked much better than had been anticipated. S. J. Kaufman, who is doing special work for Little Miss Brown, conceived the idea, as he has conceived several others that got space. One day he had a matinee of girls who owned the name of Brown, and another day he had a special matinee at four o'clock for high-school girls. It is said to have been the first four-o'clock matinee in New York.

Anna Marble, who has been the efficient press agent for the Hippodrome for four years, resigned a week ago, and Lee Shubert appointed Arthur Ryan as her successor. Mr. Ryan has been handling the



publicity for Richard Bennett. Miss Marble in private life is Mrs. Channing Pollock. The latter is drawing royalties so fast that he decided to hire his wife to act as treasurer of the Pollock firm, incorporated.

The American Press Service Bureau has given Charles Abell Sheler charge of its New York office. The bureau is doing press agency work for cabarets and cabaret artists.

### LAURETTE TAYLOR TO WED.

But Too Busy Just Now to Become Bride of Hartley Manners.

Sometime after Christmas Laurette Taylor, the actress, will become the bride of Hartley Manners, the playwright. It must be true, for both admit that they are engaged. But both are far too busy just now to think about such things as a wedding ceremony—Miss Taylor rehearsing for her appearance in *Peg o' My Heart*, which will open the new Cort Theater Nov. 23; Mr. Manners in superintending the production of the same play, which he happened to write.

Miss Taylor is a New York girl and appeared first in vaudeville as La Belle Laurette. Then she rose rapidly as a leading woman through *Escaped from the Harlot*, *Yosemite*, *The Great John Ganton*, *The Seven Sisters*, *Alias Jimmy Valentine* to her best work as Luana in *The Bird of Paradise* last season. She is under a three years' contract to Oliver Morosco and is living at the Great Northern Hotel.

Mr. Manners is an Englishman, but has made New York his home for many years. He wrote *Zira* for Margaret Anglin, *The Patriot*, in collaboration with William Collier, and *The House Next Door*. His *Gauntlett's Pride* is now under rehearsal, with Nat Goodwin in the leading role, and his play *The Indiscretion of Truth* opened recently in Trenton.

### NEW REVUE AT WINTER GARDEN.

"From Broadway to Paris," with Gertrude Hoffmann, Opens There Nov. 20.

A week from Saturday *The Passing Show* of 1912, which has been running at the Winter Garden since July, will end its engagement. On Wednesday, Nov. 20, a new musical revue, *From Broadway to Paris*, with Gertrude Hoffmann, will entertain New Yorkers in its stead. The music of the new revue is by Max Hoffman; the book by Harold Atteridge and George Bronson Howard. Innumerable hands have contributed suggestions as to the amusing stage "business."

In the cast will be Louise Dresser, Sam Mann, Maurice and Walton, the Aborns, Marion Sunshine, Cordelia Haager, Ralph Austin, George Austin Moore, George Bickel, James T. Duffy, George B. Shrode, James M. Harris, Milbury Ryder, and Henry Awd. Miss Bordon will also be a member of the company, and will appear in one of her French scenes and sing three songs.

From Broadway to Paris has been running for nearly two months in Boston. The writer of this notice happens to have seen it there and can vouch for as funny an animal scene as has recently appeared on the stage. If New Yorkers enjoy this frivolous and entertaining horse as much as staid Bostonians seem to do, the piece will undoubtedly finish out the season here. Miss Hoffman gives her dance of *Spring* as blithely and prettily as ever.

To permit additional rehearsals of *The Whip*, the Drury Lane spectacle, the premiere at the Manhattan Opera House has been postponed from Tuesday to Thursday night of this week.



# HENRY MILLER HAS A NEW PLAY

News of the Week in Modern Athens—Castle Square Promises  
New Play—Rest for St. James Stock.

BOSTON (Special).—Henry Miller has come to the Tremont for a run of six weeks with *The Rainbow*. If charm, if wholesome sentiment, intelligence, humor, superlatively good acting and an admirable production count for their true worth with the Boston public, the house should be crowded for each performance. In *The Rainbow*, A. E. Thomas has not written a play of faultless technique; some things could be said, for instance, of the third act. But the naturalness and freshness of the sentiment of the play is quite irresistible, and the acting of Mr. Miller and Ruth Chatterton delightful. Louise Closser Hale, who has succeeded Laura Hope Crews as Betsy Sumner, is not at all times in the spirit of the play, but with this possible exception the supporting company is thoroughly good. In behalf of *The Rainbow* the Drama League has issued its second bulletin of the year, the first having been for *Disraeli*.

The Concert, which is in its second and last week at the Hollis, is even better this year than last. The comedy is surely one of the delights of this theatrical day and generation. Leo Ditrichstein still plays Arany with the rare artistry that makes the musician a thoroughly realized, individual personage, far removed from the ordinary stage figure. In some of the other parts changes in the cast have made marked improvement. Nye Chart now plays Dr. Dallas, and makes him a more likable character. Isabel Irving has replaced Janet Beecher, playing the part with equal skill, and several minor parts have been improved. Passers-By, with Charles Cherry, next week.

At the Plymouth another representative of the best in our contemporary theater, George Arliss in *Disraeli*, is in the midst of a successful run, with the end of the engagement not yet announced.

The changes of Monday of this week brought Klitty Gordon in *The Enchantress* to the Colonial, Clifton Crawford in *My Best Girl* to the Boston, and *The Merry Widow* to the Majestic.

This is the last week of Gertrude Hoffmann and Broadway to Paris at the Shubert. According to earlier plans we were to have the long-awaited *Bought and Paid For* at the Shubert next week, but Mr. Broadhurst's play has been again indefinitely postponed, and instead will come the *Winter Garden* revue, *The Passing Show* of 1912.

At the Park Rose Stahl continues on her way with *Maggie Pepper*, which has now had quite the longest run of the season so far.

The bill for the week at the Castle Square is *Madame X*, which affords excellent opportunities for Mary Young and for Carney

Christie, the accomplished juvenile of the John Craig company. Next week will come *The Seven Sisters*, and then Mr. Craig will offer in succession three attractions unusual for stock companies: *Othello*, which has not been performed in stock for many years; *Adele Disposes*, a comedy new to the stage by Haywood Brown, a recent Harvard graduate, and *Damon and Pythias*.

The stock company at the St. James is this week enjoying a comparative rest, as it is presenting *Don* for five matinees only. Saturday afternoon and every evening is given over to the College Hero, a musical extravaganza with 700 people in the cast, amateurs who are raising money for the Animal Rescue League. The regular company will resume next week with *The Great Divide*. Charles Abbe, the comedian of the company, is to have a couple of excellent parts in the near future, as David Harum and Father and the Boys are among the forthcoming productions.

At the Bijou a one-act play, *Three People*, by Frederick Solger, is presented this week, besides the usual programme of pictures and music.

The Grand Canyon in Kinemacolor pictures is on exhibition at Tremont Temple.

On Saturday evening of this week, *Adeline Genée* will reappear, for one night only, in the first performance in another American tour, at the Boston Opera House. This time Miss Genée appears simply as a dancer, with her own company of dancers, and not as an adjunct of a musical play as heretofore. The ballets to be given will include *La Camargo*, some of the dances from Meyerbeer's opera, *Robert the Devil*, and a ballet of her own which illustrates the history of the dance.

An innovation at the Boston Opera House is an arrangement whereby subscriptions can be made for any partial number of performances before the sale of seats for individual performances.

A. E. Thomas was in Boston last week conferring with Henry Miller about the production of Mr. Thomas's new play, *The Black Flag*, which Mr. Miller may produce in Boston during the six weeks' engagement here of *The Rainbow*. He will also soon begin rehearsals for the production of *The Blackbirds*, a new play by Thomas Buchanan, in which Laura Hope Crews is to have the chief part.

For its production this Autumn of an original play by a Harvard man, the Harvard Dramatic Club has selected *The Voice of the People*, by David Carb, of the class of 1909.

Victor Herbert directed the orchestra at the first performance of *The Enchantress* Monday night at the Colonial.

FORREST IZARD.

## NEWS FROM NEWARK.

NEWARK, N. J.—Aborn Opera company in *Chimes of Normandy* at the Shubert, Nov. 4-9; crowded houses. The Aborns have never given us as an elaborate production as they have during this engagement. Vinnie Daly was delightful as Serpolette; Daisy Leon as Germaine scored heavily and compelled admiration for her sweetness of voice and refinement of style; William Wolf, whom we have seen before as Gaspard, was excellent. Others in the cast were: Carrick Major, W. H. White, Johnstone Flynn, Carl Haydn, Betty Forsyth, Una Brooks, Georgia Phelps, Marie Calvert, Leslie Soma, Grace Howard, Geraldine Morrell, and the Seven Grunathos. *The Master of the House*, Nov. 11-16.

Man and Superman, with Robert Lorraine, was presented at the Newark Nov. 4-9. Mr. Lorraine was ably assisted by May Blayney, Sydney Valentine, Mabel Love and others. *The Rose Maid*, Nov. 11-16.

The Payton Stock company presented *Brewster's Millions* at the Orpheum, Nov. 4-9, repeating last season's success. Clifford Stark, Mabel Brownell, Mabel Estelle, Sadie Radcliffe, Arthur Jarrett, Frank Armstrong, Rich E. Webster, Edmund Soraghan, R. K. Fried, Lew Krouse, William Currier, Joseph W. Glard, Harry D. Roche, Jack Daley, Bobby Livingston, Lillian Stuart, Dora Booth, and Dagmar Lonette scored successfully; usual crowded houses. *Mother*, Nov. 11-16, with Sadie Radcliffe in leading role.

Jacob's Theater inaugurated stock season Nov. 4-9, by presenting the Kilm and Gaszolo stock company in *The Gambler* of the West, and the new policy has proven a big success. The cast included Allen Mathes, Paul Edwards, George Shinn, Chick Harvey, John Edwards, Ralph Kettler, Al. Groff, Harry Sheldon, Jack Ritchie, Mose Wolf, George B. MacDonald, Elleen Montford, Viola Grant, Florence Marshall, Carrie Le Moyné, and Grace Hale. Tony the Boot-black, Nov. 11-16.

Bessie Wynn proved an excellent headliner at Proctor's, Nov. 4-9. Others were the Grassers, Kimberly and Mohr, Walter Daniels, Gillin, J. C. Nugent, Rube Dickinson, Burns and Fulton.

At the Gaiety Theater, Rose Sydell's London Belles, Nov. 4-9. Miss Sydell is surrounded by an excellent company, including Johnny Weber, William S. Campbell and others; crowded houses.

The Lady Buccaneers packed Miner's, Nov. 4-9, giving one of the best burlesque shows

of the season. The cast included John C. Hanson and Harry Stepete.

GEORGE S. APFLEGATE.

## MANY PLAYS BY STOCK YARDS.

KANSAS CITY (Special).—Margaret Anglin in *Green Stockings* to excellent business at Shubert Nov. 3-9. Miss Anglin proved her versatility by taking the light comedy part of Celia Faraday and handling it in thoroughly pleasing manner. Stanley Dark and Maude Durand deserve special praise. Aborn English Grand Opera company Nov. 10-16.

Florence Webber in *Naughty Marietta* was the Willis Wood offering Nov. 3-9 to satisfactory business. The new star was well received in the role made famous by Emma Trentini, although some of the supporting company fell short of requirements. John Cardo was an exception, however, and was one of the hits. Richard Carle and Hattie Williams Nov. 10-13. *Spring Maid* Nov. 14-18.

The Goddess of Liberty held the boards at the Grand Nov. 3-9, pleasing large audiences. Joseph E. Howard and Mabel McCane headed the company, and both found favor. *The White Slave* Nov. 10-16.

The Price She Paid, with Edna May Spooner in the leading role, was the attraction at the Auditorium Nov. 3-9 to good audiences. *The Yoke* Nov. 10-16.

The Smart Set, with S. H. Dudley and other well-known colored entertainers, drew good audiences to the Gillis Nov. 3-9. On the Frontier Nov. 10-16.

Miner's Americans were at the Century Nov. 3-9 to big audiences. Margaret Flavin was featured. *Scrubbs* Nov. 1-16.

Billy W. Watson and The Girls from Happyland played Nov. 3-9 at the Gayety to good business. *The Merry Whirl* 10-16.

Elsa Ruegger and Rock and Fulton divided honors at the Orpheum Nov. 3-6. Business big.

Fujiyama, new Japanese operetta, was the topline at the Empress Nov. 3-9, while other numbers on a bill of eight acts also won applause.

The twelve-act bill at the Garden continues to please. Arthur Dunn and company being the feature Nov. 3-9. The new house is doing splendidly.

Parkina appeared in concert at the Shubert Nov. 4 before a crowded house, and pleased the big audience mightily. This was another homecoming for her, as she is a Kansas City girl, and is always assured of a warm welcome before a local audience. D. KEEDY CAMPBELL.

## NEW YORK THEATERS.

**EMPIRE** Broadway and 40th Street.  
Evenings at 8:15.  
Matinees, Saturday, 2:15.

CHARLES FROHMAN Presents

**NAZIMOVA**

In the 4-Act Drama,

**BELLA DONNA**

Adapted from the novel by Robert Hichens,  
by JAMES BERNARD FAGAN.

**LYCEUM** 45th Street, near B'dway.  
Evenings at 8:15. Mata.  
Thur. and Sat. at 2:15.

DANIEL FROHMAN, Manager

Charles Frohman presents

MISS

**BILLIE BURKE**

In ARTHUR PINERO'S 4-Act Comedy.

**The Mind-the-Paint Girl**

**GARRICK** 35th St., near Broadway.  
Evenings, 8:15. Mata.  
Wed. and Sat., 2:15.

CHARLES FROHMAN, Manager

Charles Frohman Presents

**JOHN MASON**

In Henry Bernstein's 4-Act Drama

**THE ATTACK**

By the Author of "THE THIEF."

**MOULIN ROUGE** Formerly  
New York  
Theater.

Evenings 8:15.

Matinees, Wednesday and Saturday, 2:15.

Smoking Permitted

**ZIEGFELD**

**FOLLIES**

ALL STAR CHORUS

## NEW YORK THEATERS.

**NEW AMSTERDAM**

THEATER, W. 42d St., "The House Beautiful."  
KLAW & ERLANGER. . . . . Managers  
Evenings, 8:15. Mata., Wed. and Sat., 2:15  
Klaw & Erlanger Present  
The Success of All Europe

**THE COUNT OF**

**LUXEMBOURG**

A Musical  
Romance by  
Frans Lehar.  
Author of "The Merry Widow," American  
Libretto by Glen Macdonough.

NOTABLE CAST OF 100

**LIBERTY** 42d Street, near B'dway  
Evs., 8:15. Mata. Wed  
and Sat. at 2:15.

KLAW & ERLANGER, Managers

Klaw & Erlanger will Present

**MILESTONES**

By Arnold Bennett and Edw. Knoblauch.

The Greatest Comedy Success of the last  
50 years.

Playing to Crowded Houses at the Royalty  
Theater, London.

**PARK** 30th St. and Col. Circle. 'Phone  
3500 Col. Evs. at 8:15. Mata.  
Wed. and Sat. at 2:15.

Wednesday Matinees, 50c. to \$1.50.

FRANK MCKEE. . . . . Manager

THURSDAY NIGHT

JOHN  
CORT  
Presents

**THE**

**GYPSY**

By PIXLEY and LUDERS.

A Romantic  
Operetta  
in two acts.

**KNICKERBOCKER** B'WAY  
35th St. and Col. Circle.  
Charles Frohman, Klaw & Erlanger, Props.  
Eves. 8:15. Matinees Wed. & Sat. 2:15.

Klaw & Erlanger present

A New Musical Comedy

**OH! OH! DELPHINE**

Cast and Ensemble of 100!

Book and Lyrics by C. M. S. McLeilan.

Music by Ivan Caryll, composer of

THE PINK LADY.

**CENTURY THEATRE** 62d & Central  
Park West.  
Phone, Col. 8800. Evenings, 8:10 sharp. Matinees  
Wednesday and Saturday at 2:10.

Prices 25c. to \$1.50

**THE DAUGHTER**

**OF HEAVEN**

By PIERRE LOTI and JUDITH GAUTIER

## CURRENT AMUSEMENTS

Week ending Nov. 16.

ACADEMY OF MUSIC—Havana—245 times.

Alta—24 weeks—13 to 24 times.

ALHAMBRA—Vandeville.

ASTOR—Douglas Fairbanks in Hawthorne of the U. S. A.—3d week—10 to 17 times.

BELASCO—Frances Starr in The Case of Becky—7th week—49 to 56 times.

BROADWAY—The Dove of Peace—2d week—9 to 16 times.

BRONX—Vandeville.

CASINO—The Merry Countess—13th week—97 to 104 times.

CENTURY—The Daughter of Heaven—5th week—36 to 43 times.

COLONIAL—Vandeville.

COLUMBIA—Runaway Girls Burlesque.

COMEDY—Fanny's First Play—8th week—66 to 74 times.

CRITERION—Closed Nov. 9.

DAILY'S—Commencing Nov. 13—The Red Petticoat.

ELTINGE—Within the Law—10th week—71 to 78 times.

EMPIRE—Alla Nazimova in Bella Donna—1st week—1 to 8 times.

FORTY-EIGHTH STREET—Commencing Nov. 12—William Collier in Never Say Die—7 times.

FULTON—The Yellow Jacket—2d week—10 to 17 times.

GAITY—C. O. D.—1st week—1 to 8 times.

GARRICK—John Mason in The Attack—9th week—62 to 69 times.

GEO. M. COHAN'S—George M. Cohan in Broadway Jones—8th week—55 to 62 times.

GERMAN—The Five Frankforters—23d and 24th times: Narrentans—4 times.

GLOBE—The Lady of the Slippers—3d week—18 to 25 times.

GRAND OPERA HOUSE—Charles Cherry in Passers-By—12th week—plus 5 times.

HARLEM OPERA HOUSE—Stock co. in Mrs. Wins of the Cabbage Patch—235 times, plus 12 times.

HARRIS—A Rich Man's Son—2d week—10 to 17 times.

**WALLACK'S** Broadway & 30th St.  
Evs. 8:20; Mata., Wed.  
and Sat. 2:20.

Popular Wednesday Matinee, 50c. to \$1.50.

LAST WEEK AT THIS THEATRE

Joseph M. Gaites Presents a New Comedy of Sex

**"Our Wives"**

With HENRY KOLKER

Monday, November 18, . . . . . SIMONE

HIPPODROME—Under Many Flags—11th week—72 to 133 times.

HUDSON—Helen Wars in Trial Marriage—3d week—17 to 24 times.

HURTIG AND BEAMON'S—College Girls Burlesquers.

KEITH'S UNION SQUARE—Vandeville.

KNICKERBOCKER—Oh! Oh! Delphine—7th week—50 to 57 times.

LIBERTY—Milestones—9th week—65 to 72 times.

LITTLE—Anatol—5th week—32 to 38 times: matinees—Snow White—3 to 7 times.

LYCEUM—Billie Burke in The Mind-the-Paint Girl—10th week—74 to 81 times.

LYRIC—William Faversham in Julius Caesar—2d week—10 to 17 times.

MANHATTAN OPERA HOUSE—Commencing Nov. 14—The Wife.

MAXINE ELLIOTT—Ready Money—13th week—99 to 106 times.

METROPOLIS—Cecil Sweeney Stock co. in The Lily of Poverty Flat—10 times.

MINER'S BRONX—Monte Carlo Girls.

MINER'S FIFTH AVENUE—Zillah's Own.

MINER'S PEOPLE'S—Queens of Folies Bergere.

MOULIN ROUGE—Ziegfeld Follies—4th week—26 to 33 times.

MURRAY HILL—Columbia Burlesquers.

NEW AMSTERDAM—The Count of Luxembourg—9th week—66 to 73 times.

OLYMPIC—Dreamland Burlesquers.

PARK—Commencing Nov. 14—The Gypsy.

PLAYHOUSE—Little Women—5th week—35 to 42 times.

PROCTOR'S FIFTH AVENUE—Vandeville.

PROSPECT—Stock co. in The Greyhound—125 times plus 10 times.

REPUBLIC—The Governor's Lady—10th week—75 to 81 times.

THIRTY-NINTH STREET—Annie Russell in She Stoops to Conquer—1 to 8 times.

VICTORIA—Vandeville.

WALLACK'S—Our Wives—2d week—10 to 17 times.

WEBER'S—A Serenade of the Pen—8th week—54 to 61 times.

WEST END—Hanky Panky—109 times, plus 8 times.

WINTER GARDEN—The Passing Show of 1912—17th week.



# NO HAMMERSTEIN OPERA AT CAPITAL

**Bills of the Week in Shadow of White House—Emma Trentini and "Little Women" Among the Drawing Cards.**

WASHINGTON (Special).—Emma Trentini is the card during the current week at the New National Theater in The Firefly, a creation that is strongly permeated with the atmosphere of grand opera. Gypsy Love, with its musical, Franz Lehar score, with a mounting that gives A. H. Woods prominence as a producer, a company and surrounding that won distinct praise, scored a brilliant musical success last week.

Rebecca of Sunnybrook Farm, with Edith Tallaferro continuing in her successful title-role, is the present week Columbia offering. Monday night's commencement will have an attendance of two hundred winners of two orchestra seats each, in a prize contest on essays on farm life, given by the Washington Herald, with an extra prize of \$25 in gold for the best. Wednesday afternoon Miss Tallaferro and the Columbia management will give an extra matinee of special invitation to the crippled children of the city. The Stronger Claim viewed here last week presents a very strong claim for successful recognition as a drama of notable interest, dealing with a theme of pronounced form relative to the iron bound tenets of the Catholic Church in opposition to the State. Richard Bennett, Edith Wynne Matthison, and Tim Murphy scored conspicuously.

W. A. Brady's production of Little Women is a favorite Belasco Theater offering, Nov. 11-16. A clever cast surrounds William Morris and Madge Kennedy. Margaret

Illington scored a pronounced artistic success in the strong character presentation of the role of Maggie Schuits in Kindling at this house last week.

The Hammerstein Grand Opera House project, recently presented to the Washington Chamber of Commerce, has been turned down. The special committee appointed decided at a meeting this week to send a letter to Oscar Hammerstein thanking him for considering Washington in his project of great opera houses throughout the large cities of the country, expressing the opinion that because of existing conditions it would be unwise for the Chamber of Commerce to undertake to back such a plan at this time.

Mutt and Jeff at the Academy of Music last week was the big successful laughing event of the season at this house. The Dingbat Family Nov. 11-16.

Chase's big acts attracts crowds. Conrad Cantzen, Clay Clement, Jr., Fred R. Dix, James Mace, Frances Shannon, and Helen Du Bois, Theodore Bendix, Hufford and Chain, Frank Combs and Aldwell, Linton and Lawrence, Devine and Williams, and Clairments, Nov. 11-16.

Poli's, Nov. 11-16, offers Tom Barry, Charles B. Lawlor, Alf Ripon, Joe Whitehead, Mills and Moulton, Goodrich, Van and Hill, Inza and Lorelia.

The burlesque houses, Gayety and Lyceum, are prosperous with attendance always large. The bills, Nov. 11-16, are: Gayety—The Jolly Follies; Lyceum—Auto Girls.

JOHN T. WARDE.

## TRENTINI AND "GYPSY" NEW NUMBERS

**"The Firefly" Scores at Its Maryland Trial—Pixley and Luters's New Opera Also Wins Out—Other Bills.**

BALTIMORE (Special).—The two new productions which were on view Nov. 4-9, drew wonderfully well, and both public and press pronounce them deserving. Emma Trentini, at the Academy in The Firefly, received the largest patronage of the week. There can be little doubt of the success of this work, although it must be admitted that while the score is a delight and contains some remarkably fine numbers, its music will never be popular in the same sense as that of Naughty Marietta. There is no number in the whole score which possesses the haunting melody of Herbert's "Dream Love." It is an elaborate score, in some spots far more difficult than Herbert's, but not nearly so pleasing to the ear. The best numbers occur in the first act. Trentini's acting and singing is of an unusually high order and could not fail to please the most biased theatergoer. The production should score a deserved success, although it is not nearly so attractive as was Naughty Marietta, but the audiences were both enthusiastic and appreciative. The supporting cast is splendid and includes Audrey Maple, Ruby Norton, Katharine Stewart, Roy Atwell, Leslie Gaze, Melville Stewart, Henry Vogel. Of these Roy Atwell deserves special mention, as he gives the best all around performance to the supporting cast. The production and costumes are in excellent taste and the chorus can really sing and act.

The Gypsy, Pixley and Luters's new work, scored a distinct success at the Auditorium, although the patronage was not what it should have been. The music is the thing in The Gypsy, and if I am not mistaken this is one of the bits of the new season. It contains many seductive airs, including duets, arias, waltzes and ensemble numbers which are of a caliber that cannot fail to win widespread popularity. It should prove a lasting attraction for the Park Theater. The book is rather weak, but the music goes a far way to covering this deficiency. The cast is decidedly one of the best seen here during the last couple of years. Each member works conscientiously and with a vim that is most pleasing. Violet Seaton, Eleanora Kent, Ernest Lambert, John Hazzard, Francis Lieb and Forrest Winant are all splendid, and full credit should be given them and the music, if The Gypsy proves a success. The production is most elaborate, especially the first setting showing a camp and forest, and the chorus in this instance also combines beauty, voice and ability, which is a rare asset in most musical productions. All in all it looks as if in a return to the romantic operetta, Pixley and Luters have scored one of the successes of the season.

Owing to a cancellation of its former booking, The Stronger Claim, Henry W. Savage dropped into town Nov. 8, and notified Mr. Ford that he would substitute the new Rupert Hughes's farce, What Ails You, which received its first production on any stage at this theater Nov. 11. The cast is an unusually strong one, and the plot has for its basis physical exercise as the panacea for all ills. Owing to late change a full review of this performance will be noted in next week's issue.

Charlotte Walker, with her splendid company, returned to the Academy of Music Nov. 11-16 in The Trail of the Lonesome Pine, opening to capacity. Big advance sale indicates most successful engagement. A new policy has been inaugurated at the

Auditorium by the Shuberts, whereby two productions will be seen Nov. 11-16. The first three nights are devoted to Margaret Illington in Kindling, seen here for the first time. The latter half of the week will be given over to William Collier in Never Say Die.

The bill at the Maryland this week is headed by Willa Holt Wakefield, Mason-Keefer company, Rooney and Bent, Leo Corllo, Hayes and Moore, and Sayton Trio. Tracing the Bootblack is the attraction at the Holiday Street Nov. 11-16.

High Life in Burlesque holds the Empire Nov. 11-16, and The Dazzlers are at the Gayety for the same period.

The second performance of the local grand opera season was given at the Lyric, Nov. 8, when Verdi's Aida was substituted for Rigoletto. It was the local debut of Cecelia Gargaldi, Rosal and other singers. As usual, it was an excellent performance, the Verdi work being particularly suited to the Chicago company. The audience was enthusiastic but not as large as the merit of the performance warranted.

Henry W. Savage made a flying visit to town last week and held a conference with Mr. Ford whereby he canceled the engagement of The Stronger Claim and substituted Rupert Hughes's new farce, What Ails You. It was understood that the reason for the change was due to the fact that the author, Margaret Turnbull, decided to eliminate certain lines and situations which had proved distasteful to the members of a certain religion. The play was on view in Washington, Nov. 4-9, but it was deemed advisable to rewrite certain scenes before allowing it to proceed further on its career, hence the sudden change in bookings.

J. BARTON KRIS.

### MRS. LANGTRY OUT OF BILL.

PITTSBURGH (Special).—The Million was given at the Alvin Oct. 28-Nov. 2 with a large, commendable cast and drew largely. Taylor Holmes did good comedy work, as did also John A. Butler, Paul Ker and Charles F. McCarthy. Other principals included Charles Trowbridge, Edwin Forsberg, R. W. Lawrence, Helen Luttrell, Eulalie Jensen, Kenyon Bishop and Maude Farrell. The New York Winter Garden Co. in The Whirl of Society 4-9, and Sam Bernard follows.

Last Monday Mrs. Langtry headed a good vaudeville bill at the Grand, in Helping the Cause, but owing to her sudden illness or the management's dislike for her sketch, her engagement for the balance of the week was cancelled. Manager Davis, however, engaged Cherish Simpson and Ida Brooks Hunt as headliners. This week Tom Lewis and Mike Donlin head the bill in The Ball Player.

Catchy musical numbers and plenty of clever dancing were in The Little Millionaire at the Nixon 4-9 cast including Charles King, William Keough, Lila Rhodes, Edgar Halestead, Purnell B. Platt, Dixie Delaro, Julia Ralph, Sidney Jarvis and Lillian Tucker. This week: David Warfield in The Return of Peter Grimm, John Drew follows, and then comes a two weeks' engagement of The Garden of Allah.

A Fool There Was at the Lyceum 4-9 attracted good houses. William L. Gibson gave a pleasing impersonation while Elsie Jane Wilson as the vampire carefully por-

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IN

## Hawthorne of the U.S.A.

trayed the role. Life's Shop Window this week, and Alias Jimmy Valentine underlined.

The Harry Davis Stock players at the Duquesne were seen in The Strange Adventures of Miss Brown 4-9. Corliss Giles, Mary Hall, Mrs. McLaugh, Katherine Stanton, Faith Avery, May Beardon, Hal de Forest, and Jerome Storm were well cast. Pretty Peggy is the attraction 11-16. The Gayety had the Gaiety Girls 4-9. This week the Ginger Girls.

DAN. J. FACKINER.

## AL. REEVES HERE NEXT WEEK.

The first and only burlesque jubilee will be seen here next week at the Columbia Theater. Al Reeves heading the organization. In his support will be Andy Lewis, George Thatcher, Billy Durgin, George Scott, Johnny Walsh, Tommy Cochrane, Lucile Manion, Blanche Martin, Vera George, Catherine Crawford, Zella Russell, Annetta, Sisters De Graf, Catherine Horter, and the Four American Belles.

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## A FOURTH COMPANY FOR "READY MONEY."

H. H. Frazer announces the organization of a fourth company to appear in Ready Money in the smaller cities of the East, beginning Thanksgiving Day. At Maxine Elliott's Theater the James Montgomery comedy will reach its one hundredth performance next Tuesday. At the New Theater, London, it begins the fourth month of its run, while the Western company, with Hans Robert and Edwin Mordant in the principal roles, is in its third month of success.



**ADELINE GENE in NEW YORK.**

**Famous Dancer Arrived from Abroad with 500 Slippers.**

Adeline Genee, in many respects the greatest of modern dancers, arrived in New York last Tuesday, bringing with her two hundred and fifty pairs of dancing shoes. She is accompanied by her husband, Frank A. Isitt. Until Nov. 15, when she begins her third American tour at the Boston Opera House, Miss Genee will remain in New York.

Alexander Genee, the dancer's uncle was royal ballet-master in Copenhagen, and himself trained his niece. When a child she was called to London for a ten weeks' engagement at the Empire, but she remained there for ten years. Her first appearance in the United States was in The Soul Kiss in 1909. She starred in The Silver Slipper in 1910, and then returned to London.

Miss Genee is a representative of the dancing school which flourished during the heyday of the English ballet. There is no toe dancer now living to compare with her either in technical skill or in charm and beauty of performance. It is pleasant to learn that she will visit New York immediately following her Boston engagement.

**FRAUDULENT PLAYWRIGHT HELD.**

**Arrested on Charge of Swindling Adele Pease of \$100.**

James Hebron was arrested last Wednesday at the instigation of Adele Pease, a pretty young woman from the South who is trying to enter the theatrical profession. She says she deposited \$100 with James Hebron, who told her he was an actor-manager, and in return he was to give her a star role in his forthcoming musical production. So far as Miss Pease could discover, she told the police, Hebron's play-writing and producing ambitions were mostly the product of a fine imagination. Hebron was arraigned in the New York West Side Court, Thursday.

**HAROLD M. SUSMAN MARRIES.**

**Former Secretary to William Faversham Weds Wealthy Widow.**

Harold M. Susman, for many years a magazine writer and at one time secretary to William Faversham, married Mrs. Lillie A. Coe of New Haven, Connecticut, Wednesday without letting anybody know about it. Mr. Susman was born in Tasmania and was educated at Columbia. Mrs. Coe is the widow of E. T. Coe, who was treasurer of the American Brass Company. She possesses an estate worth at least \$1,000,000. The bride gave her age at City Hall as fifty-seven years and the groom at twenty-nine years.

**"GABY" BACK AGAIN.**

**Begins American Tour Next Saturday in Trenton.**

Gaby Deslys arrived in New York Saturday ready to begin her American tour on Nov. 16, at Trenton, N. J. She will appear in the Winter Garden entertainment in which she was seen last season, Vera Violetta. Originally it was planned to open her tour in Boston, but rather than interrupt the successful run of Gertrude Hoffman at the Shubert Theater there the Shuberts have decided to defer "Gaby's" Boston visit until the end of next week which will include Baltimore, Washington, Philadelphia, Pittsburgh, Columbus, Louisville, Indianapolis, Chicago, St. Louis, Kansas City, Cleveland and Detroit.

Regular Winter Garden prices will prevail for "Gaby's" tour, except for the first two "bald-headed" rows in the orchestra. For these seats special prices and special tickets will prevail. The tickets will be printed on a gold-coated metal. On the back will be a picture and autograph of Gaby. Presumably they are to be kept as precious souvenirs.

**NOTT, NOT NUTT NOR "NUTTY."**

**Codger Nott Allowed to Enter Country for Twelve Months.**

Press agents fell over themselves a few days ago in recording the fact that William Nott, a young Englishman who has played in several melodramatic productions in Drury Lane Theater, London, was detained at Ellis Island by the immigration authorities on the ground that all was not well with Willie's head-work. In other words that he was "nutty." But alas! in a letter written by Ben. H. Atwell who is looking after the career of The Whip in which Nott is scheduled to appear, it came out that the young Englishman's name was not "Nutt" but "Nott." And then the authorities relented, and Secretary Nagle of Commerce and Labor, at the instigation of Morris Gest of the Manhattan Theater, signed a permit for William Nott to enter the country for a year. He will share a flat with two other coster boys who are to have parts in The Whip. In answer to an expression of opinion concerning the election, not nutty Nott is reported to have said that he was glad T. R. was not elected because he was the first to use the phrase "an undesirable citizen."

**MRS. FISKE COMING TO THE HUDSON.**

Harrison Grey Fiske announces the completion of negotiations with the Henry B.

Harris estate, whereby Mrs. Fiske in her new play, The High Road, by Edward Sheldon, will come to the Hudson Theater on Tuesday, Nov. 19, directly following her current engagement in Chicago.

**MRS. AUSTIN "PROGRESSIVE."**

**Author of "The Arrow Maker" Talks on Marriage and Divorce to New York Legislative League.**

Mrs. Mary Austin, author of The Arrow Maker, in a talk on marriage and divorce to the members of the New York Legislative League at the Waldorf-Astoria last Thursday promulgated some startling theories. The gist of her recommendation for a divorce remedy was not especially new—divorce should be made easier and marriage harder. But her incidental remarks were more advanced.

"Every school curriculum should include instruction in the psychology of passion, of sex relationship, of jealousy," she said. Also: "I should not consider infidelity necessarily a cause for divorce." And again: "The education of women has made them look too much on the spiritual side of marriage."

Mrs. Austin admits that the question of the children of divorced parents is difficult. She places strong faith, however, in the beneficial influence of a bridal commission whose duty it will be to instruct youth in the difficult art of matrimony.

**BEGS ACTRESS TO LEAVE STAGE.**

**Hon. W. L. Mackenzie King, of Canada, Wants to Wed Stagestruck Hazel Macfarlane.**

Hazel Macfarlane, twenty years old, and daughter of T. D. Macfarlane, inspector of mines for the Canadian Government, will not stay long in the east of Havana at the Academy of Music if the Hon. William Lyon Mackenzie King, Minister of Labor of Canada, has anything to say about it. The Hon. Mr. King has come all the way from Toronto to induce Miss Macfarlane to come back to Canada as his wife. Miss Macfarlane wishes to become a Broadway "star" against the wishes of her friends and parents. But now that the Hon. Mr. King is so opposed to her theatrical ambitions, she may decide to play for a different future career than that of an actress.

**MRS. TALBOT TO GET DIVORCE.**

**Wife Proves Infidelity of Hayden Talbot, Author of "Truth Wagon."**

Warren Leslie, as referee, reported to the New York Supreme Court last Monday that Mrs. Hayden Talbot, wife of the author of The Truth Wagon, which was a failure on Broadway last season, was entitled to a divorce from her husband. The couple were married in 1902 and have a seven-year-old daughter. The testimony revealed that Mr. Talbot had in the late Spring of last year gone to Panama in the company of a woman whom he alleged was his wife. The referee recommended \$900 a year alimony and \$900 a year for support of the daughter, who is to be given into the custody of Mrs. Talbot.

**DEMAREST LLOYD WANTS DIVORCE.**

**Husband of Former Actress Makes Serious Charges Against Wife.**

Mrs. Demarest Lloyd, who was formerly Mayme Fisher, an actress, is being sued by her husband in Boston for divorce. He charges her with unfaithfulness. Mr. Lloyd is a member of the New York Yacht Club and one of Boston's wealthiest residents. He married the former Miss Fisher while an undergraduate at Harvard, and up to a few weeks ago, when he left his Gloucester Street home in Boston, friends of the couple believed them devoted to one another.

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# STOCK COMPANY NEWS



## MARIE CURTIS.

The name of Marie Curtis is well known in every large city in the United States, for this young and versatile leading woman has to her credit a record in the stock field that holds its own. A Southerner by birth, she came to New York for an education, and after graduating from college joined Lewis Morison, playing Marguerite in Faust. Her work received commendable praise, and she then appeared with E. H. Sothern for a season in Shakespeare and with Julia Marlowe as Phoebe in As You Like It. The following year Miss Curtis was featured with Nat Goodwin and Annie Russell in a drama entitled Ambition.

The stock career of Miss Curtis began at Indianapolis, where she held the position of leading woman at Forepaugh's for two seasons. After this engagement Miss Curtis was leading woman for Virginia Harned, creating the role of Princess Oblonsky in Anna Karenina.

Upon closing with Miss Harned she joined Bert Lytell at Albany for a summer season, and a year ago closed an engagement as second woman with John Craig at the Castle Square Theater, Boston, where she received the credit of being "Boston's favorite." She played a brief engagement as leading woman at the Prospect Theater, New York, and then joined the Academy of Music Stock, New York, as second woman for a season of eight weeks. Miss Curtis has filled positions as leading woman in Brooklyn, Syracuse, Chicago, and Philadelphia. Among her favorite roles are: Zaza, The Girl of the Golden West, Portia, Lady Babbie, Leah Kleschna, Thais, and Sappho.

At present Miss Curtis is appearing with the Orpheum Players, Jersey City.



MARIE CURTIS.

Leading Woman Orpheum Stock Company, Jersey City.

## STOCK COMPANIES IN NEW YORK CITY.

The Prospect Theater Stock company went in for lighter vein last week and revealed in a delightful performance of Mam'zelle. Paul McAllister and Irene Timmons showed themselves quite as much at home in broad farce as in serious drama and with the rest of the cast appeared almost as if they were enjoying a week's frolic. The others who scored were: John J. Owens, Harmon MacGregor, Cecil Owen, Brandon Evans, Gilbert Benson, Carey Hastings, and Helene Hamilton. Vaudeville specialties were interpolated by André and d'Asil, Martinetti and Sylvester and the Bramsons. This week, The Greyhound.

Cecil Spooner and her stock company at the Metropolitan likewise gave themselves up to frivolity and offered a capital production of Three Twins. Miss Spooner surprising even her most ardent admirers by her charmingly vivacious impersonation of the "Yama Yama Girl." The others, all happily cast and all apparently having a good time, were: Rowden Hall, Howard Lang, Hal Clarendon, Philip Leigh, Frederic Clayton, James O'Neill, Edward Ryan, Adrian Fern, Gus Bloom, Arthur Daly, Bert Kellie, Marquita Wright, Alice Scott, Violet Holliday, Betty Villers, Edith Elger, Lillian Ward, Lydia Findlay, Gusie Evans, Gusie Kline, Myrtle MacNamee, May Kelly, Elsa Carvel, Paula Anderson, Lillian Gordon, Thania Fox, Beesie Hall, Annette Robin and Helen Lloyd. This week, the initial production of The Lily of Poverty Flat, dramatised by Marion Russell from Bret Harte's poem. Next week, The Man Who Dared.

At R. F. Keith's Harlem Opera House the stock company gave last week a fine revival of The Great Divide to overflowing audiences. George Soule Spencer again won laurels in Henry Miller's original role and Priscilla Knowles covered herself with glory in Margaret Anglin's old part. The others were Messrs. Bonney, Randall, Mills, Harcourt, Atchley, Evans, Sherman and Godfrey; Misses Hamilton and Knott. This week, Mrs. Wiggs of the Cabbage Patch.

## SUCCESS OF LOWELL COMPANY.

The Drama Players at the Playhouse, Lowell, Mass., now in their ninth week, have met with the hearty indorsement of the best class of theatergoers. The excellent details of stage-management and the tasteful scenic arrangements are what win special favor. Of the various members of the company who have made successes, there are Constance Jackson, D. A. Smythe, Grace Young, Isaac Dillon, Howard Sydney, Hallet Bosworth, Laura Tittle, and Alia F. Byers. The plays are produced under the able direction of Kendall Weston.

## JANE TYRRELL IN SPOKANE.

Jane Tyrrell scored a tremendous hit in The Chorus Lady at the American Theater, Spokane, Wash., recently. Although well supported by a stock company in which Grace Johnson, Rose Campbell, Huron Blyden, A. F. Lenz, and Laura Adams had the chief parts, the production was in the nature of a personal triumph for Miss Tyrrell. In the part of Patricia O'Brien Miss Tyrrell had ample chance to disclose her versatility and charm. The slang of the warm-hearted and shrewd chorus girl fell easily

and naturally from Miss Tyrrell's lips. A Spokane paper said of her:

"In the last two acts she carried the audience off its figurative feet, and in her third-act climax she rose to a real height in delivering her denunciation. The first two acts are cold, as they are meant to be, and it is no easy matter for Miss Tyrrell to hide her personality, but in the other two it comes into its own and her personality drives the tears freely."

Carl J. Milligan is the manager of the new stock company, which is beginning its season so auspiciously.

## FORTUNATE MR. CROSBY.

Learns That Wilson is Elected and That He is Heir to a Tidy Sum on Same Day.

Things certainly came the way of Henry Crosby, who is now with the Kirk Brown Stock company of Port Jervis, N. Y., last Wednesday morning. Evidently his hopes were centered on a Democratic victory, for he writes in a spirit of elation to THE MIRROR:

"I got up this morning to learn authentic news as to who was elected and I stopped at the theater for my mail. Before learning that Wilson was elected I received a letter from my home town, Indianapolis, Ind. that I was to get one-sixth of an estate left by my Aunt Mary. Six of us children received \$4,500 each. The letter contained papers from an Indianapolis lawyer with instructions that as soon as I signed and returned the same to him I should receive draft for full amount."

## MARION LORD JOINS COMPANY.

Marion Lord, who did excellent work with the Olentangy Stock Company of Columbus, Ohio, last summer, has decided to adopt the stage as a profession and has joined the Harry O. Stubbs Stock Company which sails for Bermuda and the West Indies Nov. 27. Before her work last summer Miss Lord had had some slight amateur experience. She will be the second woman of the organization. Its repertoire will be A Woman's Way, The Walls of Jericho, The Spendthrift and A Gentleman of Leisure.

## JERSEY CITY STOCK NEWS

JERSEY CITY (Special).—Girls shows that it is still able to delight audiences as played by the Orpheum Players at the Orpheum Theater this week. Every choice bit of humor—and the play is full of it—drew storms of laughter and applause from the audience. Individual ovations were accorded each of the characters on their initial appearance. Lowell Sherman made his first appearance with this company as leading man, playing Edgar Holt in a most excellent manner. He became a favorite with the patrons at once. Maud Gilbert as Pamela was delightful as a man hater. Wright Kramer was Frank Look; Frank Jamison was George H. Sprague; Marie Curtis as Kate; Alice Richter as Violet; and Emma Campbell as Lucille played those rollicking roles with a vim. George Barnum showed excellent stage management. The Deep Purple Nov. 11-12.

The patrons of the Academy of Music had a chance to see Louis Leon Hall's version of Dr. Jekyll and Mr. Hyde Nov. 4-9 and the house was sold out at every performance. Mr. Hall was villainous and virtuous in turn. He acted with much force and had capital support. Gane Hamlin as the Scotland Yard Inspector, E. D. MacMillan as Dr. Lanyon, J. P. Leard as Sir Danvers, Charles Reilly as the policeman, W. Fred Wagner as the valet, and May Louise Malloy as Agnes, were faithful. Mabel Williams as the old hag was also very good. The Gambler from the West Nov. 11-12.

## NOTES OF THE MALLEY-DENISON COMPANY.

LAWRENCE, MASS. (Special).—The Malley-Denison Stock company opened at the Lawrence Opera House Aug. 31 and have been doing big business. Producing only high class royalty plays a decided hit has been scored. The piece this week is Mrs. Wiggs of the Cabbage Patch. Next week The Virginian will be produced.

The same company will open another stock company under a like name at the Saver Theater, Fall River, Nov. 19. The first bill will be Alias Jimmy Valentine to be followed with The Lion and the Mouse and like attractions.

Louise Marshall, who was engaged by the Malley-Denison company especially for

the parts of Laura in The Easiest Way and Kate in The Deep Purple has become so great a favorite that she has been retained as leading lady for the entire season.

Richard Thornton also has been engaged by Messrs. Malley and Denison for their stock company opening at the Saver Theater, Fall River, Nov. 19. Alice Lindahl will be leading lady.

The Richmond stock company, at Rand's Opera House, Troy, N. Y., will reopen New Year's week. It is under the management of Messrs. Malley and Denison.

The roster of the Malley-Denison company, at the Lawrence, Mass., Opera House, is headed by Arthur Behrens, leading man, and Louise Marshall, leading woman, and includes Ferdinand Tidmarsh, Jack Chandler, Florence Nelson, Carl Garard, Edna Phillips, A. A. Bushel, Mary Stuart, J. Luray Butler, and Dorothy Thayer.

F. W. FIDELM.

## GARRICK PLAYERS IN ELMIRA.

ELMIRA, N. Y. (Special).—The most important change in local theatrical circles in years occurred Nov. 11 when the Lyceum Theater, for forty years the home of one-night stands, put forward the Garrick Players, under the direction of W. C. Carey, of Rochester, N. Y., as a permanent attraction, at least for the balance of the season, and the M. Kels bookings were transferred to the Colonial, Elmira's newest theater. Both theaters will continue under the individual management existing prior to the change.

## MRS. HIBBARD IN NEW YORK.

Mrs. George A. Hibbard, wife of the late Mayor of Boston, recently closed a successful stock season in Boston, Lynn and Lowell, where this versatile actress was seen in over a hundred roles, including the leads in Wildfire, The Daughters of Men, The Chorus Lady, and The Boys of Company B. She is due in New York this week to be on the watch for a Broadway engagement.

## ALICE KNOWLAND AT THE HARLEM OPERA

Alice Knowland has been especially engaged to play Mrs. Elchorn in Mrs. Wiggs of the Cabbage Patch with the Harlem Opera House Stock company this week. Miss Knowland appeared under the Lyceum management during the road tour of this play.

## STOCK NOTES.

Van Dyke and Eaton Stock company are playing at the American Theater, Youngs, Ohio, indefinitely.

Mignon Oster has succeeded Gertrude Perry in the Gotham Stock, Brooklyn.

The Grace Hayward Associated Players of Oak Park, Ill., won their biggest success of the season in Augustus Thomas's The Witching Hour. Albert Morrison, Grace Hayward, Dottie Davis, Walter Paulson, and William Webb were the favorites. This week completes over 150 performances of the Grace Hayward Players at Oak Park.

Bernard Steele, stage director of the Academy Stock company, of Halifax, N. S., has resigned from the company after directing three of the best productions ever given there. Alice Hunter of the same company, has been replaced by Edna Woodruff as leading lady. Maud Blair, who scored her greatest hit as Miss Faxon in Mary Jane's Pa., has also closed her engagement with the Academy Stock.

The Mac La Porte Stock company report their most successful season with The White Sister, the greatest drawing card. Next week the company will play at Middletown, Ind., home of Charles Major, author of Dorothy Vernon of Haddon Hall.

John Maurice Sullivan, whose "Maudie" in The White Sister last season, won him high praise, and who was recently with The Other Man, a Cohen and Harlan enterprise, this season in meeting with big success in the New Stock company at the Grand Theater, Columbus, O.

Evelyn Watson, at present leading woman with the William Grew Stock company in St. Joseph, Mo., is said to be the original of the heroine of Laura Jean Libbey's latest novel, The Girl in the Box.

During his engagement in Denver, Colo., James K. Hackett presented The Bishop's Candlesticks in honor of the Queen of the Mountain and Plain Festival, Ruth Porter. The tribute was much appreciated by the persons for whom given as well as the committee which arranged the festival.

Manager Gleason, at the College Theater, Chicago, last week offered his patrons The Time, the Place and the Girl. Edward Hines Robins seen in the role originally played by Cecil Lean.

High-class royalty plays are being presented by the Seattle Stock company, Seattle, Wash., under the management of Malley and Mitchell. Dwight A. Neade as leading man is reported to be meeting with unusual success.





# AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.



## ALABAMA.

**MOBILE.**—THEATER: Louis Mann in Elevating a Husband 2; delighted large audience. William Hodges 3. —**ARENA:** Barnum and Bailey Circus 5 drew one of largest crowds seen here in many seasons.

**SELMA.**—ACADEMY OF MUSIC: Dark Oct. 28-3. Miss Nobody from Starland 8. Maude Adams 16. Pink Lady 20.

## ARKANSAS.

**HOT SPRINGS.**—AUDITORIUM: Common Law Oct. 28; pleased fair house. Get-Rich-Quick Wallingford 1; good business. Quaker Girl, with Victor Morley, 2; good business. Mutt and Jeff 5. Alma, Where Do You Live? 15. 101 Ranch 16.

**TEXARKANA.**—GRAND: Kyril's Band 1; pleased good house. Get-Rich-Quick Wallingford 4. Mutt and Jeff 8. 101 Ranch Circus 11. Maud Powell 21.

**PINE BLUFF.**—ELKS: Common Law Oct. 29; pleased small house. Get-Rich-Quick Wallingford 31; good performance, to two small houses. Mutt and Jeff 4.

## CALIFORNIA.

**SAN FRANCISCO.**—COLUMBIA: Julian Eltinge opened Oct. 27 in Fascinating Widow; business good. —**ALCAZAR:** Man from House 25, with Maude Fealy and James Durkin, business good. When Knighthood Was in Flower next. —**CORT:** Holbrook Blinn opened 27 in Romance of the Underworld; well received; play applauded. —**SAVOY:** Kolb and Dill back to the old stand in Lonesome Town; drawing well. —**ORPHEUM:** Amelia Bingham, Giant vs. Red Box pictures. —**EMPIRE:** Verona Sextette, Walts Dream, Conwell co. —**PANTAGES:** Mysteries of the Dope and Schenck's Comedy Circus.

**OAKLAND.**—MACDONOUGH: Round-Up Oct. 27-30; good attendance. Woman 31-2; business good. —**LIBERTY:** Landers, Stevens and George Cooper, supported by Bishop's Players, in Trilby 28-9; production and business very good. —**COLUMBIA:** Harry Bernard in The Wild West 27-2; performance and attendance fair. —**ORPHEUM:** Jack Wilson headed good bill 27-2; business satisfactory.

## COLORADO.

**COLORADO SPRINGS.**—OPERA HOUSE: U. T. C. Oct. 31; fair business. —**BURNS:** Stock co. in Great Divide 28-2; good business. Our New Minister 6-9. Speed 11-16. Her Husband's Wife 18-25.

**ASPEN.**—WHEELER: Pictures and vaudeville Oct. 29-2; good business.

## CONNECTICUT.

**WILLIMANTIC.**—LOOMER: Madame X 7; pleased small audience. Soldiers of the Last Hour 9. Milton 13.

**WATERBURY.**—JACOBS: Poli Stock co. in Father and the Boys 4-9; well pleased audience. —**POLI:** Rose Maid 9.

## FLORIDA.

**JACKSONVILLE.**—DUVAL: Louisiana Lou 2, 3; pleased medium business. Rosary 14. Primrose and Dockett's Minstrels 16. Introducing Me 20. Marcella Sembrich 21. Excuse Me 22. —**ORPHEUM:** Jane Courthorne, Hanstrom, Madelyn Shone, Village Four, Laughlin's Dons Oct. 27-2; good bill; fair business. —**MAJESTIC:** Paule Stock co. in their canvas theater opened a four weeks' engagement 3.

## GEORGIA.

**MILLEDGEVILLE.**—GRAND: Only Pebble on the Beach Oct. 25; pleased good business. Forty-five Minutes from Broadway 29; pleased poor business.

**AUGUSTA.**—GRAND: Louis Mann in Elevating a Husband pleased good business 1. Winning Widow 4; good house; well pleased. Louisiana Lou 6. Pink Lady 9.

**FITZGERALD.**—GRAND: Forty-five Minutes from Broadway 2; pleased good business. Bert Leigh particularly good. Mutt and Jeff 19.

**ALBANY.**—RAWLINS: Rosary Oct. 23; poor business. Louisiana Lou 1; E. R. O.

## IDAHO.

**BOISE.**—PINNEY: Josh Perkins Oct. 26-28; pleased good houses. Bought and Paid For 4. 5. Hainey pictures 7-9. Lottery Man 15. Dr. Cook (lecture) 18. —**JAMES H. TWISSON.**

## ILLINOIS.

**QUINCY.**—EMPIRE: Oscar Cook Stock co. Oct. 28-3 (except 31); best business. Plays: Dora Thorne, Convict's Sweetheart, Ten Nights in a Barroom, George Evans's Minstrels 2; pleased large audience. Modern Eve 4 (return); good business. —**ITEM:** During the performance of George Evans's Minstrels Mr. Evans presented the beautiful loving cup which he offered to the player having the highest batting average in the "Three Eye" Baseball League. Don Kerwin, of the Quincy team, was the winner.

**AURORA.**—GRAND: Common Law Oct. 31; good business. U. T. C. 3; capacity. The Shepherd of the Hills 5; capacity. Thomas W. Ross in Only Son 8. Alma, Where Do You Live? 10. Freckles 12. Light Eternal 13. 14. Modern Eve 17. Mrs. Fiske 18. Toss of Storm Country 24. Littlest Rebel 25. Raymond 26. Merry Whirl 28. Great Divide 30. —**FOX:** Adams and Gohl Comedy co. 28-3; good business.

**ELGIN.**—GRAND: Paul and Asella, Sing Fong Lou, Gee-Jays, Jackson and Margaret, Mother Goose Girls 4-10; excellent business. —**ORPHEUM:** Vaudeville and pictures 4-9. —**STAR:** Garden of Allah pictures 7. Max Ha-nisch and his German players in The Pulse of Vienna 12.

**DIXON.**—OPERA: Madame Sherry Oct. 29; pleased capacity. Dale Winters in title-role charming. A. B. MacCollin showed excellent ability. Photo plays and vaudeville pleased good business 1-3. —**FAMILY:** Vaudeville and pictures pleased good business 28-3. —**PRINCESS:** Pictures; good business 28-3.

**BLOOMINGTON.**—CHALETERTON: Where the Trail Divides Oct. 30; pleased fair business. Thomas W. Ross in Only Son 2; good business. Neil O'Brien's Minstrels 4; delighted big business. American Beauty Burlesquers 8; good business.

**DECATUR.**—POWERS: Thomas W. Ross in Only Son 31; pleased good business. —**EMPIRE:** Banoli, Pistol and Combing. Winch and Poor, Hodge and Lowell Four Victors 3-9.

**GALESBURG.**—AUDITORIUM: Everybody's Doing It 2; good house. Only Son 5; big house. Soul Kiss 11. Naughty Marietta 15.

**STREATOR.**—PLUMB: Common Law 3; pleased moderate business. Shepherd of Hills 3; large audience.

**MORRISON.**—AUDITORIUM: Fortune Hunter 7; excellent co.; good business.

## INDIANA.

**SOUTH BEND.**—OLIVER OPERA HOUSE: Sousa's Band Oct. 28; delighted large house. Newman (lecture) 29; to fair business. Freckles 31; satisfied good audience. Coburn Players 1, 2 in Twelfth Night, Taming of the Shrew, and (Hobbs); pleased small house. —**AUDITORIUM:** Wright Huntington Stock co. in Mary Jane's Pa 27-2. and Love Route 9-9; business excellent; strong co.; plays well presented.

**ROCHESTER.**—ACADEMY OF MUSIC: Wife's Secret Oct. 23; good business. When Men Love Women 28; pleased good business. Game of Life 29; drew fairly. Clouds and Sunshine 30; poor business. Only a Private 31; pleased small attendance. Romance of Woods 1; pleased fair attendance. Reaping the Harvest 2; pleased big business. Law and Lady 4.

**MUNCIE.**—WYRON GRAND: Shepherd of the Hills 8. Funny Side of Life 7. Dixie Minstrels 9. Earle Stock co. 11-16. Bird of Paradise 19. Spring Maid 22. White Slave 26. Girl of My Dreams Dec. 1. —**STAR:** Menie Moore Summer Girls. Madeline Burdette. Del Rano, Ivy and Ivy 5-9.

**HAMMOND.**—THEATER: Freckles 3; good house. —**ORPHEUM:** Golden Gate Girls 3-7; pleased. —**ITEM:** Manager Hankinson of the Orpheum, gives matinee trading stamps to all ladies, and thus far it has proven a "real bargain." Last season the manager gave souvenir stamps at matinees.

**KENDALLVILLE.**—BOYER OPERA HOUSE: Freckles pleased big house Oct. 17. Vaudeville and pictures 18-24. —**LIBERTY:** Hampton Comedy co. 31-2. De Rue's Minstrels 4; fair house.

**MICHIGAN CITY.**—ORPHEUM: Circus Day pictures Oct. 31-2; good houses. Shepherd of Hills 3; good house. Common Law 4; pleased crowded house. Suffragettes 5-7. Hawaiian Burlesquers 9.

**ANGOLA.**—GROTON OPERA HOUSE: De Rue Brothers' Minstrels 8; good co.; packed house. Tomlinson Stock co. 13-16.

**GOSHEN.**—JEFFERSON: Freckles 1; good business.

## IOWA.

**ALBION.**—CALL OPERA HOUSE: City Oct. 9; good house. Beverly of Graustark 25; large attendance. Tact 1; fair house. Graustark 5. Hild House 12. Four Bonnichons with pictures. 14-16. Shepherd of Hills 16. Minneapolis Symphony Orchestra 26. Missouri Girl 28. Madame Sherry Dec. 4. Brewster's Millions 13. Family 25. —**ITEM:** The Opera House building has recently been sold to a stock co. composed of local business men, and has been leased to and is under management of E. G. Fargo, of Albion. About \$5,000 has been expended in remodeling, redecorating, and making various changes. At the time this house was erected it was considered the best building in this part of the State. These latest improvements have added much. Manager Fargo also owns the Magic Theater here, and devotes all of his time and attention to the two houses. He has thus far given us some very good attractions, which have all played to good business.

**DES MOINES.**—RECHEL: Fortune Hunter Oct. 28-30; pleased good business. Goddess of Liberty 31; failed to please fair business. Country Boy 1; fair business. Margaret Anglin in Green Stockings 2; good business. —**PRINCESS:** Stock co. in Niche 28-2; good business. —**ORPHEUM:** W. O. Fields, Barry and Wolford, Amoroso Sisters, M. George Simondet, Dorothy Dalton, Godfrey and Henderson, and Lydia Neilson 28-2; pleased good business. —**MAJESTIC:** Vaudeville; good business.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE: Once Over Oct. 31; capacity; splendid cast included Edward Farnell, Harold Woolf, Harold Howard, John Morris, Ada O. Neill, Vivian May, Elsie Glynn, W. J. Phinney, David Manning, Del De Louis, and James Cherry. Blue Moon 2; light business; cast headed by Iva Richards included James R. Fraser, Earl Burnside, Harry Colgrove, T. James Newman, Madam Carson, and Bernice London. Missouri Girl 5. Kissling Princess 8. Prince of To-night 14.

**BURLINGTON.**—GRAND OPERA HOUSE: Madame Sherry 7. Prince of To-night 9. U. T. C. 10. Divorce Question 13. Girl from Broadway 17. May Robinson 20. Naughty Marietta 21. Price 23. Easy Money 24. Beverly 25. —**GARRICK:** J. Warren Keane, Rogers and Wiley, Laura Ordway, De Dio's Dow Monkey and Pony Show, Leavitt, Roscoe Brownings, Charley Dodder, and Bel Canto Trio 4-9.

**DAVENPORT.**—BURNIS OPERA HOUSE: Margaret Anglin Oct. 30 in Green Stockings; splendid performance; large audience. Country Boy 2; pleased fair patronage. Common Law 3; good house. Madame Sherry 5. Thomas W. Ross in Only Son 9. Everybody's Doing It 10. U. T. C. 15. Richard Carl and Hattie Williams 16. Naughty Marietta 17. Fiske O'Hara 18. May Robinson 19.

**WATERLOO.**—THEATER: Frank Law

Stock co. Oct. 28-2 (except 1) in One Girl in a Thousand, Dad's Girl, Mr. Jim, Her Fatal Marriage, and Man of People. Margaret Anglin in Green Stockings 1; pleased full house; Maud Durand scored heavily. Common Law 3. Blue Moon 4. Beverly of Graustark 9. Only Son 12.

**CLINTON.**—THEATER: Girl Who Dared Oct. 28; light attendance. Fortune Hunter 31; delighted good business. Madame Sherry 1; fair business. Beverly of Graustark 2. —**FAMILY:** Vaudeville.

**FORT DODGE.**—PRINCESS: Alice Clark, Johnstone and Cooke, B. A. G. Trio 4-9. Warren Brockway, Nadel and Kane, Bevell and Berry, pictures 7-9. Naughty Marietta 20.

**FORT MADISON.**—GRAND: Common Law Oct. 28; pleased good house. George Evans's Minstrels 30; B. R. O. Modern Eve 3; pleased good house. Divorce 17.

**GRINNELL.**—COLONIAL: Officer 666 delighted capacity.

## KANSAS.

**TOPEKA.**—GRAND: Walker Whiteside in Typhoon Oct. 29; excellent performance; capacity. Smart Set 12. —**AUDITORIUM:** Hans Kainer gave splendid concert to small house 2. Schumann-Heink 12. —**MAJESTIC:** Silver Girl 28-2; fair business; good performance. My Partner 4-9. —**COZEY:** Blanche Walsh pictures 25, 26, 8. R. O. —**ITEMS:** The management of the Majestic have cleaned the prices of that popular-price house to 10, 20, and 30 cents. —**A** son was born to Mr. and Mrs. Robert Coleman 31. Mr. Coleman is juvenile man with the Majestic stock co.

**WICHITA.**—CRAWFORD: Balkan Princess 3; pleased large house. Secret of Success 4; delighted small audience. —**LAUREL:** Wolfe stock co. in Red River Oct. 31-2. Nathan Hale 4-9. —**PRINCESS:** Al. Abbott, Prevost and Brown, Schenck's Kids, Ralph Connors, Robert Musical Trio 27-3.

**CONCORDIA.**—BROWN GRAND THEATER: Girl from Rector's Oct. 31; pleased good house. Glissie 4-6. Officer 666 13. Baby Mine 15.

**FORT SCOTT.**—DAVIDSON: Howard and Campbell and Leo Fuller pleased fair attendance Oct. 28-2.

**SALINA.**—CONVENTION HALL: Girl from Rector's 1; pleased good house. Shepherd of Hills 13. Officer 666 21.

**HUTCHINSON.**—HOME: Paid in Full 1; big business. —**CONVENTION HALL:** United States Marine Band 1; pleased fair house.

## KENTUCKY.

**PADUCAH.**—KENTUCKY: James A. Garfield Stock co. Oct. 28-2; pleased good business. Common Law 6; good performance; fair business. Rose Maid 8.

**OWENSBORO.**—GRAND: Common Law 4; small audience. Bert Hoppe pleased a fair-sized audience 6.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE: Girl in Taxi 3; pleased large audience.

## LOUISIANA.

**NEW ORLEANS.**—TULANE: Louis Mann in Elevating a Husband 3-9; proved both an excellent bill and drawing card. —**FRENCH OPERA HOUSE:** Opened Oct. 31 with La Juive; co. absolute; average, Mason 2. Thais 4. Carmel 6. —**LYRIC:** French Opera Stock co. in Checkers 3-9; satisfactory. —**CRESCENT:** Kentucky Romance, at popular prices, proved good 3-9. —**HABONNE:** Baldwin-Melville Stock co. in Nobody's Widow 3-9. —**GREENWALL:** Fair business 4-6. —**ORPHEUM:** Elliot Stevens, between Trains, Wilson Brothers, Adler and Arline, Kelly and Lafferty, Adeline's Zoo, Dara Brothers, pictures 4-10.

## MAINE.

**PORTLAND.**—JEFFERSON: Taylor Stock co., with Harry Moore, Oct. 28-2 in Hagepatria, Yankee Doodle Detective, Deserter at Altar, Blind Girl, Old Clothes Man, in Arizona, Colleen Bawn, When Hearts Are Tramped; plays well presented; audiences fair. —**KEITH'S:** Stock co. in Awakening of Helena Richie 28-2; Frances McHenry was excellent; good house. —**PORTLAND:** Vaudeville and pictures; large houses. —**GRIFFIN:** Vaudeville and pictures.

**BRUNSWICK.**—CUMBERLAND: Gaudea Humana, Bertha A. Dudley, and photographers 4-9 (except 6). Corrie Cremen Dramatic co. in L'Abbe Constantin 6. Son's Band 22. —**PAT-TIME:** Victorine and Solar, Brittona, and pictures drew large houses (Oct. 28-2). Landis and Knowles, Church Sisters, and pictures 4-9.

**ROCKLAND.**—THEATER: Pictures and vaudeville 4-9; capacity. Manager Rossmore has been enjoying a vacation from his duties at the theater. —**EMPIRE:** Still drawing crowds to photoplays.

**BATH.**—DREAMLAND: Gaudea Humana, Kammerer and Howland, and photoplays drew large houses Oct. 28-2. Moss and Fry and photoplays 4-6.

## MARYLAND.

**ANNAPOLIS.**—COLONIAL: Pictures, Fred Letoure, Kelly and Morgan, Fred Hilderbrand, Farnum and Delmar 4-9; good business. Mutt and Jeff 11. Manhattan Players Dec. 2-14. —**LYRIC:** Pictures continue to fair business.

## MASSACHUSETTS.

**NEW BEDFORD.**—THEATER: Walsh and Reddin, Harco and Madell, Corbly 4, 8; ca-



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capacity. Battery on Wheel 6. Blanche Ring  
7. Million 15. Sousa's Band 19. Little Boy  
Ring 20. Boston Symphony Orchestra 29.  
HATHAWAY'S: Nance O'Neill, supported by the  
Hathaway Stock co., opened in Maria 4 for  
the first week of her engagement. Seats for  
the entire week were sold out within a few  
hours, and many were turned away. The Jewess  
7-12.—VIEN'S: Tozoux and Geneva. Ben Shot.  
Odiva. Newport and Stirk 4-6: large audiences.  
Beau Brummell Trio. Frank Clayton. Grace La-  
velle. Kimball Brothers 7-9.—ORPHEUM:  
Frank Clayton. Grace Lavelle. Tremont Quar-  
tette. Urdine 4-6. Savage and De Croceau. Blon-  
dell and Tucker. and Irene La Tour 7-9.—  
ITEM: Elmer E. Tolman, thirty years leader of  
theater orchestras in this city, will spend the  
Winter with his family at Highland Pines Inn,  
Wormouth Heights, N. C.

**FALL RIVER.**—SAVOY: Battery on  
Wheel 4, 5 (matinee 5): with one of best act-  
ing cos. seen here in long time, including Per-  
cival Armer, Christine Brooks, Esther Evans,  
Gail Truitt, William Wilke, Charles Onarter,  
maine. Seimar Rosine, Lewis Bruchton, Eugene  
Robson, and W. H. Dupont: pleased good at-  
tendance. Season of permanent stock will open  
10 with Mallet-Denison co. ACADEMY:  
Blanche Ring. Musical. Walters. 9  
Gaines and Brown. Anna Bernard. Pringle and  
Allen 4-9: S. R. O.—PREMIER: Louis Bates.  
Fred Elliot. Royal Vocalists 4-9: capacity.—  
BIJOU: Coronian's Quintette. Pat and May  
Toubey. McMahon Sisters. Three Nashville Stu-  
dents 4-6: good attendance.

**LOWELL.**—OPERA HOUSE: Blanche Ring  
5. Aborn Opera co. 8. Battery on Wheel 9:  
all good houses: well pleased. Little Boy Blue  
12.—MERRIMACK SQUARE: Four Full Jaws.  
Marion Kay. Boyde Rogers. Merry-makers 4-9:  
S. R. O.—KEITH'S: Bert Lovz. Monarch Com-  
edy Four. Ollie Young and April. Marie Lee  
and her Four Seminary Girls. Barrett and  
Hayne. Henry Horton. Andrew F. Kelly. Alice  
De Garmo 4-9: big houses.—PLAYHOUSE:  
Drama Players in Deep Parole 4-9: good houses.  
Hymnists 11-12.

**BROCKTON.**—HATHAWAY'S: Thompson-  
Woods Stock co. in Melting Pot 4-9: fine per-  
formance: large houses. Sam E. Meharry. W. H.  
Dimock. Lucille Spinney, and Elsie Williams  
deserve mention. Fine. 11-12.—CITY: Wall Street Girl 6  
pleased large audi-  
ence. Blanche Ring. Will Rogers, and Paul  
Porter made hits.

**NORTHAMPTON.**—ACADEMY: Cap and  
Bells of Williams College in His Excellency the  
Governor 2: uncommonly good amateur produc-  
tion: good business. Northampton Players 4-9:  
did well in Man's World.—PLAZA: Big busi-  
ness with Keith vaudeville.

## MICHIGAN.

**ANN ARBOR.**—NEW WHITNEY: Charles  
Cherry in Passers-by Oct. 28: good business.  
Price: well liked. 28. Musical Players 29: ca-  
pacity. Whitney Opera co. in My Little Friend  
2.—MAJESTIC: Sermour's Deeds. On-Ke-Mon.  
Brann Sisters. Dooler and Sales. Willie Hale  
28-30. Crouch-Richards co. Shriner and Rich-  
ards. After Years. Francis Morsh. Oleson  
Girls 31-2: good business.

**COLDWATER.**—TIBBITS: How's pic-  
tures Oct. 28: turned people away. Sousa's  
Band 1: capacity. De Rose Brothers' Minstrels  
6. Barnet Concert co. 15. Manley and Camp-  
bell's Faust 16.

**SAULT STE. MARIE.**—SOO OPERA  
HOUSE: Lillian Rebel Oct. 30 pleased capacity.  
Third Degree 4: good co. and attendance. Marks  
Brothers' Stock co. 5-9. Divorce Question 23.  
Pellard's Little House 27.

**ADRIAN.**—Manley and Campbell 14. George  
Sidney in Busy Day 20.

## MINNESOTA.

**FAIRBULT.**—OPERA HOUSE: Grandstar  
Oct. 28 failed to please large house. Billy S.  
Clifford 29: satisfaction to capacity. Kindling  
15. Pictures on open nights continue to ex-  
cellent business.

**WERN.**—OPERA HOUSE: Spring Maid  
2. with Miss Hajas. pleased capacity. Mes-  
senger Boy 3: good business. Her Husband's  
Wife 9.

## MISSISSIPPI.

**JACKSON.**—CENTURY: Fiske O'Hara in  
Rose of Kildare Oct. 30 pleased good house.  
Madame Sherry 7. Mrs. Wixom of Cabbage Patch  
Get-Rich-Quick Wallingford 9. Louis Mann  
11. Mutt and Jeff 12. Maude Adams 15.  
Alma. Where Do You Live? 15. Heart Breakers  
20. Margaret Annin 27. Primrose-Dockstader  
30. Pink Lady Dec. 2. Rosary 7. Excuse Me  
10. Spring Maid 14. Fortune Hunter 18. For-  
ty-8. Minutes from Broadway 31.

**TUPELO.**—COMUS: Boston Lories pleased  
good business Oct. 31. Bell Hop 10.—ITEM:  
Milan. Webster and Edwards are now manag-  
ing this house. Licensed motion pictures are  
run between theatrical dates to good business.

**GREENVILLE.**—GRAND: Fiske O'Hara  
in Rose of Kildare 1: charmed good audience.

## MISSOURI.

**ST. JOSEPH.**—TOOTLE: Walker Whiteside  
in Typhoon Oct. 30, 31: masterly presentation:  
good business. Power Behind the Throne 3-6.  
Gilbert and Sullivan Opera co. 16.—LYCEUM:  
Country Boy 27-29: excellent business. Secret  
of Suzanne 30: full house. Alas Jimmy Valen-  
tine 3-6: crowded business: George Irving and  
Anne Bradley scored. Mand Powell 7. Howe's  
pictures 8, 9. Girl from Montmartre 14.

**FULTON.**—P. R. T. S.: How's picture  
pleased good business Oct. 31. Statton's U. T.  
C. 1, 2. S. R. O. Herzhard's pictures pleased 2.  
Soul Kiss 22.

**HANNIBAL.**—PARK: Elks in Janitor James  
Oct. 30, 31 delighted big houses. George Evans's  
Minstrels 1: good business. Modern Eve 5.

## NEBRASKA.

**LINCOLN.**—OLIVER: Walker Whiteside in  
Typhoon 2 pleased good houses.—ORPHEUM:  
Gordon Brothers. Lowe and Devere. Harrison-  
Armstrong Players in Squaring Accounts. Kelly  
and Pollock. Armstrong and Clark. Frank  
ton and De Lone Sisters. and De Witt Burns  
and Torrence Oct. 28-2.—LYRIC: Alice Clark.  
Ranoll. Capman and Powers. Les Arados, and  
pictures to capacity 28-2.

**FREMONT.**—L. A. R. S.: Wolf Oct. 31  
pleased poor business. Offer 886 4: good busi-  
ness.

## NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE: Perette  
and Merrill. Weston Sisters. Walters, pictures:  
fair business Oct. 31-2. Avis Paige Oct. 11-12.  
Sousa's Band 20. Country Boy Dec. 8.—OR-  
PHEUM: Clahane and Sweeney. Miller and Tem-  
pest. Veta El Toro. pictures 28-2: good business.  
—LYRIC: Nannie Fienberg co. Heal and Gaff-  
ney. Frank Long. pictures 28-2: good business.  
—TAR: My Girl Comedy co. and pictures 28-  
2: good business.

**BERLIN.**—ALBERT: Bohemian Girl Oct.  
20: S. R. O.: the Arabs were exceptionally good.  
**CLAREMONT.**—OPERA HOUSE: Bohemian  
Girl Oct. 31: capacity: much liked.

## NEW JERSEY.

**JERSEY CITY.**—MAJESTIC: Over Night  
was screamingly funny as presented by a clever  
co. 4-9: immense business. Vaughan Glaser in  
Grain of Dust 11-16.—ORPHEUM: Orpheum  
Players gave the best of satisfaction in Girls  
4-9: good patronage. Deep Purple 11-16.—  
ACADEMY OF MUSIC: The Academy Stock co.  
in Dr. Jekyll and Mr. Hyde turned people away  
with this gawdawny play which was well acted.  
4-9. The Gambler of the West 11-16.—MONTI-  
CELLO: Excellent patronage repaid the lib-  
eral management for a good bill 4-9. Appearing  
were Rosecrut-Hilmer Players. Gilday and Ash-  
ton. Marie Dreams. Marco. Kara Kendall. J. J.  
Russell Gray and co. and Lloyd and Larina.  
—KEITH'S: Crowded houses 4-9. with pictures  
and vaudeville.—BON TON: Vaudeville and  
pictures doing well. WALTER C. SMITH.

**ELIZABETH.**—PROCTOR'S, JERSEY  
STREET: Billie Clair. Mac Stock Trio. Jimmie  
Green. Davenport Leonard co. De Stefano  
Brothers. James Kennedy 4-6. Jessamine Rogers.  
Elliot and West. Hap Handy. Ferguson and  
Mack. Society Three. Mahoney and Tremont 7-  
9: big business.—PROCTOR'S BROAD  
STREET: Pictures: moderate houses.—DAI-  
LEY: Vaudeville and pictures: good business.  
—WESTFIELD THEATER: Pictures: capacity  
houses.

**CAMDEN.**—TEMPLE: Arizona 4-9: large  
audiences. Holian Holden. Richard Barrows.  
John Adair. and Jane Lowe were excellent: sup-  
ported by Clara R. Holmer. Ada L. Barbour.  
Dana Rowland. Richard Marsden. George Panik-  
ner. and Roy Garris: assisted by local soldier  
boys. Chechers 11-16.—BROADWAY: Keith's  
downtown vaudeville house offers usual good  
vaudeville to excellent business.

**PATERSON.**—OPERA HOUSE: The Players  
in On the Way to Kenmore drew well 4-9.—  
LYCEUM: Vaughan Glaser in Grain of Dust 4-9:  
good houses.—ORPHEUM: Merry Maidens 4-6.  
Queens of the Folies Bergere 7-9: good business.  
—EMPIRE: Motile Williams 4-6. Bohman  
Show 7-9: good business.

**TRENTON.**—TRENT: Indiscretion of Truth  
delighted audiences 4-6. Alla Nazimova in Bella  
Donna 8. C. O. D. 9.—BROAD STREET:  
Manhattan Players in Heart of Maryland to  
good houses 4-9.—TAYLOR'S: Pictures and  
vaudeville 4-9.—STATE STREET: Pictures and  
vaudeville 4-9.

## NEW MEXICO.

**SILVER CITY.**—ELKS' OPERA HOUSE:  
Emily Waterman Concert co. opened season Oct.  
30: good business. Byron's Troubadours 11.

## NEW YORK.

**ALBANY.**—HARMANUS BLEEKER HALL:  
Henrietta Crossman in Real Thing 1, 2 delighted  
large audiences by her charming work. Albert  
Crossman also gave farcical comedy. com-  
ment. James T. Powers in Two Little Brides 4 was  
well received by large audiences. The Shuberts'  
newest musical production, Look Who's Here,  
scored a well-deserved success 5-7. Helen Lowell  
won big hit in eccentric comedy role. Co. in-  
cluded William Frawcette. Grace Field. Gertrude  
Hiltington, and Joseph Phillips. There was much  
pretty music by Jerome D. Kern, and the story,  
in the best vein of farce, is by Rida Johnson  
Young. Five Frankforters 8, 9. Metropolitan  
Opera co. with Geraldine Farrar, in La Boheme  
12.—EMPIRE: Al. Reeves's co. 4-6 drew large-  
ly. Bob Manchester's Cracker Jacks, with Ruby  
Leoni and Johnny Jess in leads, enjoyed big  
business 7-9. Blotch Cooper's new show 11-12.  
—PROCTOR'S: Tom Saw. Juggling Nelson.  
Ethel Hot. and Laria and Saniback. Porto Rico  
Dancing Girls. Miller and Lyles. Healey and  
Adams 4-9: business big.—ITEM: Oscar J.  
Ferrin, treasurer of the Empire, and Oliver H.  
Stacy, late manager of the Gaiety, are nego-  
tiating for the new Colonial Theatre in the West  
End section. G. W. HENKES.

**BUFFALO.**—STAR: David Wardfield in Re-  
turn of Peter Grimm 4-9 delighted over-  
flow. Years of Discretion 11-16.—TECK: Over  
Night 4-9 drew big audiences. Aborn Opera co.  
in Chimes of Normandy 11-16.—SHERA'S: More  
Sinned Against than Guilty. Belle Stoney. Mack  
and Orlis. Alfredo 4-9.—MAJESTIC: Rosary  
4-9, third time here: fair houses.—GARDEN:  
Sam Howe's Lovemakers 4-9: fair houses.—LA  
FAYETTE: Billy Watson and the Beef Trust  
4-9: crowded houses. J. W. HARKER.

**ELMHURST.**—LYCEUM: Prince of Pilsen 9.  
—MELART: Homer Lind. Nathan and Man-  
dian Bordeaux. Bobby Stone. Palmare and Fran-  
cia. Willard and Willard. Robert Emmett Keane  
4-9: large houses.—MAJESTIC: John Phil-  
brick. Whirlwind Girls. Sherer and Dilworth.  
Upside-down Zerkids 4-6: excellent business.—  
FAMILY: Dr. McDonald's Electric Norettes.  
Alma. Rose Palmer. L'Aiglon: good business.  
—COLONIAL: Pictures.

**SYRACUSE.**—WIRTING: James T. Powers  
in Two Little Brides amused good-sized houses  
5, 6.—EMPIRE: David Wardfield in Return of  
Peter Grimm to big business Oct. 31-2. Years  
of Discretion, had its premier 4-6 and was  
splendidly performed by a co. of exceptional ex-  
cellence to good houses.—BASTABLE: Girl of  
the Underworld to large upper houses 31-2. Tro-  
cadero Hurlersquers drew well 4-6.

**TROY.**—RAND'S: Fatal Wedding Oct. 31-2:  
fair performance: good houses. Baby Mine 6.  
amused the audience. How's Maid 9: delighted  
capacity. Co. included Arthur Clough. R. E.  
Graham. Edith Decker. Dorothea Maynard, and  
May Emory. White Squaw 7-9: business good.  
—PROCTOR'S: Vaudeville and pictures 4-9:  
full houses.

**GLENS FALLS.**—EMPIRE: How's pic-  
tures 6: pleased good business. Rose Maid 7.  
—PARK: Good vaudeville pleased 4-9.—ITEM:  
Ernest J. Lynch, former manager of the Empire,  
has been transferred by the Shuberts to the  
Majestic, Erie, Pa. Mr. Lynch was very popular  
in this city and a banquet was held recently in  
his honor.

**BINGHAMTON.**—STONE OPERA HOUSE:  
Bought and Paid For 5: capacity. Prince of

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Pilsen, with Jess Dandy. G. S. R. O. Girl of the Mountains 9.—ARMORY: Big business with Albin, John B. Cook, Clara and West, Arthur Connelly, Colonial Trio, Majestic Four, pictures 4-9.

**NEWARK.**—OPERA HOUSE: Lion and Mouse Oct. 28; capacity. Pictures and vaudeville 2; S. R. O. Baby Mine 14. Vagabond 18. Knickerbocker Concert co. 21. Fortune Hunter 25.

**NEWBURGH.**—ACADEMY OF MUSIC: Kirk Brown Stock co. Oct. 28-2 in Oliver Twist. Two Orphans, Northern Lights; crowded houses. Rose Maid 4; S. R. O. excellent performance. Pictures and vaudeville 5-9; crowds.

**SALAMANCA.**—ANDREWS'S: Angelus Oct. 29 pleased good house. Ian Robertson in Passing of Third Floor Back 2 more than pleased; good houses. Huntly Pulls the Strings 13. Mutt and Jeff 15.

**WELLSVILLE.**—BALDWIN'S: Alma, Where Do You Live? Oct. 25 pleased full house. Officer 666 7.

**SCHENECTADY.**—VAN CULVER OPERA HOUSE: White Squaw 4-6; big business. Howe's pictures 7-9. Sousa's Band 14.

**JOHNSTOWN.**—GRAND OPERA HOUSE: Lion and Mouse 11. Excuse Me 14. Merry Widow 22.

**GENEVA.**—SMITH: Mutt and Jeff 2; good houses. Huntly Pulls the Strings 6 pleased good house. Officer 666 7.

**AUBURN.**—AUDITORIUM: Huntly Pulls the Strings pleased two good houses 5. Officer 666 9. Fortune Hunter 13.

**OGDENSBURG.**—OPERA HOUSE: Lion and Mouse 5 pleased good house. Excuse Me 12.

**ITHACA.**—LYCEUM: Officer 666 12. Fortune Hunter 16. Aborn Opera co. Dec. 5.

**LYONS.**—MEMORIAL: Mutt and Jeff 4; S. R. O. fair performance. Baby Mine 13.

**HERKIMER.**—GRAND OPERA HOUSE: Dark.

## OHIO.

**NEWARK.**—AUDITORIUM: Nancy Boyer 4-9; S. R. O. Joseph King's East Lynne 11. Typhoon 13. Bernard Day 14. Little Miss Susan 16. Trail of Lonesome Pine 25. Alma 27. Passing of Third Floor Back 30. Huntly Pulls the Strings Dec. 4.—ORPHEUM: Jack Wolf, Ross and Stewart, Billy Brown, Four Brass Men, photographs Oct. 31-2; good business. Roy Minstrels, Laura, Whiting and Gerard, Rosa's animals, vaudeville 4-6; capacity.

**YOUNGSTOWN.**—GRAND OPERA HOUSE: Life's Shop Window Oct. 31-2; good houses. Divorce Question 4; large business. Angelus 5, 6; good houses. Dave Lewis in Don't Lie to Your Wife. Billy B. Van 11-16.—PRINCESS: Vaudeville and pictures 4-6; packed houses.

**ITEM:** George F. Hepper, business manager of Billy B. Van, is to manage Ward and Vokes in A Run on the Bank, which opens 15.

**SPRINGFIELD.**—FAIRBANKS: Rosary 1, 2; best presentation the play has had here; fair business. Madame Sherry 6. Nancy Boyer 11, 23.—NEW SUN: Three Circumstances, Bros and Lyons, Edwin Felix, Longbrake, McConnell and Edwards, Four Parisian Dancers 4-9; good patronage.

**PORTSMOUTH.**—GRAND: Typhoon 2 pleased small house. Shannon Stock co. owned 5 to largest house of season.—ITEM: The Grand has installed a beautiful new drop curtain.

**HAMILTON.**—SMITH'S: Hainball Stock co. in Fatal Wedding 3-6; fair houses. Dave Lewis in Don't Lie to Your Wife 10. Confession 17. Dustin Farnum in Little Rebel 24. Huntly Pulls the Strings Dec. 8.

**AKRON.**—GRAND: Life's Shop Window satisfied fair business Oct. 31-2. Billy B. Van in A Lucky Hunch 25. Satisfied good business. Thornton 4-9; gratifying results.

**ALLIANCE.**—COLUMBIA: Spring Maid 1 pleased packed house. Sousa's Band 4; good business. Divorce 6; good business. Little Miss Susan 9. Fred Beto Stock co. 11-14.

**ASHLAND.**—OPERA HOUSE: Irish Piper Oct. 29; wretched performance, to good returns. Little Miss Susan failed to please light house 1. Beverly 6.

**LOUDONVILLE.**—NEW CITY: Girl of the Mountains Oct. 14; fair business. Madame Sherry 23; good business. Little Miss Susan 4; good house.

**TANESVILLE.**—SCHULTZ: C. O. D. 4 pleased good house. Madame Sherry 7 delighted capacity. Spring Maid 9 pleased good business.—ORPHEUM: Vaudeville and pictures; good business.

**DEPIANCE.**—CITIZENS': De Rue Minstrels 30; good; small house. Culhane's co. 11-17. Busy Izzy 30.

**SALEM.**—GRAND OPERA HOUSE: International Operatic co. 3 pleased capacity. Bart F. McKinnon scored. Little Miss Susan 11.

**FIQUA.**—MAY'S OPERA HOUSE: Girl from Rector's 2; good business. Madame Sherry 5 pleased good house. Carnegie Polar pictures 6, 7.

**BELLEFONTAINE.**—GRAND: Girl from Rector's 4 pleased fair audience. Rosary 6; fair business.

**NORWALK.**—GILGER: Sousa's Band 3 delighted fair matinee. Beverly of Graustark 7.

**WARREN.**—OPERA HOUSE: White Squaw Oct. 30; good house. Vogel's Minstrels 2.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE: Spring Maid 5 pleased packed house.

**WOOSTER.**—OPERA HOUSE: Spring Maid 4; S. R. O. Alma, Where Do You Live? 21.

## OKLAHOMA.

**OKLAHOMA CITY.**—OVERHOLSER OPERA HOUSE: Maude Adams in Peter Pan Oct. 29, 30; all attendance records broken. Balkan Princess 31; fair business. Secret of Susanne 5. Girl from Tokio 6, 7.—POLLY: Delmar Foster Girls to good business 3-10.

**LYRIC:** Jack Roseleigh Stock co. in Mrs. Wiggs of the Cabbage Patch to good business 27-30. Father and the Boys 3-10.—METROPOLITAN: North Brothers' Stock co. with Genevieve Russell in White Sister 27-3; big business. Grafters 3-10.

**MUSKOGEE.**—HINTON: Polly of Circus

Oct. 30; poor business. Al. H. Wilson 31 pleased small house. Naughty Marietta 1; fair house. Girl from Tokio 5. Heart Breakers 12. Balkan Princess 15. Confession 18. Yankee Girl 24, 25.

## OREGON.

**PORTLAND.**—HEILIG: Sheehan Opera co. Oct. 27-29. Chocolate Soldier 30-2; good houses. Round Up 3-6. Little Rebel 7-9.—BAKER: Gentleman from Mississippi 27-2; good attendance.—ORPHEUM: Sydney Ayres in Call of Wild 4-10.

## PENNSYLVANIA.

**SCRANTON.**—LYCEUM: Eddie Fox in Over the River 1, 2; big business. Besides Mr. Fox, Arline Fredericks, Frances Golden, Leona Steinhilber, Milton Dawson, and George S. Trimble merit special mention. School Days 4-6 pleased good business; deserved full houses: Dolly Duane, Leah Mower, Wanda Ludlow, Art Henry, Joe Marks, and Milton Feiler merit special mention. Prince of Pilsen 7. Everywoman 11, 12. Howe's pictures 13, 14. John Drew 15. Louisiana Lou 16.—FOLI: Lambert's Rush. Ling Toy Conlin, Steele and Carr, Brenner and Radcliffe, Dolan and Lennah, Merritt and Douglas, Polin Brothers; pleased excellent business.—COLUMBIA: Queens of Follies Berners 4-9; business excellent. Kid Canfield scored. Merv. Maidens 7-9; business good.—TOWN HALL: Volpe Symphony Orchestra, with Marguerite Starell, Arthur Phillips, and Earl La Ross, 14.

**LANCASTER.**—FULTON: Million Oct. 31; large house. Greater Claim 2; strong co.; light house. Get-Rich-Quick Wallingford 7; large house. C. O. D. 8. Servant in House 9. Louisiana Lou 11. Robin Hood 14.—COLUMBIA: Schillings, King Musical Trio, Adams and Williams, Joe Hardman 4-9. Ahlo Brothers, Mauley and Cross, Evers, Widow and co. pictures 6-8; large houses.—FAMILY: Baby Mine, Rodrich and Childers, Florine Farr, Basalori, Musical Kleins, Bob Henry, Baillinger and Reynolds 4-9; large houses.

**MEKEESPORT.**—WHITE'S NEW: Moulin Rouge 2; large business; Corinne de Forrest, Margery Bennett and Willie Mack pleased. East Lynne 4; poor business because of country attractions. Girl and the Tramp 8. Stars of Stageand 9.—ITEMS: Billy Sundar opened a six weeks' campaign 3 to a total of 22,000 persons. He will doubtless hunt theater business here for a few weeks.—The Easterns in dance, lion and lamb roast 5, and everybody had a good time.

**WILLIAMSPORT.**—LYCOMING: Wilfred St. Claire co. Oct. 28-2 in Little Gray Lady. Turning Point, American Girl and Road to Yesterday; fair business; pleased. Allen Stock co. 4-9 in House of a Thousand Candles. St. Rimo, and in the Bishop's Carriage; fair appreciative audiences. Get-Rich-Quick Wallingford 13. Fortune Hunter 15. School Days 16.—FAMILY: Spectacles and pictures 4-9; modest audiences. Madame Sherry in dance his best to please patrons by giving strong bills.

**HANOVER.**—OPERA HOUSE: Stratton Players Oct. 28-2 pleased fair-sized audiences. Plays: Barrier, Typhoon, Dr. Jekyll and Mr. Hyde. Servant in House 8. William Collier 11. Mutt and Jeff 13. Seven Hours in New York 15. Freckles 22.—ITEM: The Opera House has recently been purchased by local capitalists and will be incorporated on Nov. 21, under title of Hanover Opera House Co. The popular local manager, J. Clair Slagle, will be retained.

**WILKES-BARRE.**—GRAND OPERA HOUSE: Eddie Fox in Over the River Oct. 31 pleased capacity. Maude Adams in Peter Pan Princess 2; fair business. Prince of Pilsen 6; capacity. School Days 7-9. Everywoman 13-15. John Drew 16. Fortune Hunter 18, 19. Margaret Hillington 20. Get-Rich-Quick Wallingford 21. Servant in House 25-27.

**HARTLEIGH.**—GRAND: Victor Lambert in Servant in House Oct. 24 pleased fair-sized house; entire cast good. School Days 30; highly satisfactory performances to good houses. Howe's pictures 2; good house. Freckles 4; fair business. Camdon Law 5; crowded house; capable co.

**RENOVO.**—THEATER: Newweds and Their Baby 1; large appreciative audience. Harold West, Lela Hall, and Daniel L. Murphy made hits.—FAMILY: Faller's Minstrels Oct. 24-30; large audiences. Nat Willis's Musical Comedy co. 4-8.

**SUNBURY.**—THEATER: Common Law Oct. 31; large audience. Grace Stock co. 11-16.—ITEM: This house promises a successful season through the untiring efforts of Fred J. Herod and Jennie Newberry treasurer, who can cleverly handle the large crowds.

**GREENSBURG.**—ST. CLAIR: Arthur Chatterton Stock co. 4-9; co. very good; business big. Plays: House of a Thousand Candles. Man of the Hour, Squaw Man, Brewster's Millions, Man on the Box, Prisoner of Zenda, Hamlet, Paid in Full, Sherlock Holmes.

**JOHNSTOWN.**—CAMBRIA: Joseph King's East Lynne Oct. 30; fair business. Moulin Rouge 3; good business. Little Rebel 15; business good. Girl and Tramp 5; big business. C. O. D. 6; good business. Stars and Stageand 7. Howe's pictures 8.

**CONNELLSVILLE.**—SOISSON: East Lynne Oct. 31; fair business. Fortune Hunter 1; fair business. County Sheriff 2 pleased good house. Howe's pictures 13. Passing of Third Floor Back 14. Spring Maid 16. Neil O'Brien's Minstrels 20.

**CHANDLERBURG.**—NEW: Carleton Sisters 4-9; fair business. Plays: Wedding and Parted, Tiger and Lamb, When Lindy Ran Away, Cowboy Sheriff, Convict and Girl, Blackmailers of New York. Servant in House 13.

**BERWICK.**—OPERA HOUSE: Grace Stock co. Oct. 28-2 in Man on the Box, Mummy and Humming Bird, Camille, Three Weeks. Girl from Sherry's. Paid in Full; fair houses. Common Law 7.

**BRADFORD.**—THEATER: Alma Oct. 30; fair business. Chicago Stock co. 4-9; large attendance. Reptile Show 15. Indiana, Vol. State Folks, Going Some, in Mizoura. Mutt and Jeff 14. Spring Maid the Strings 16.

**ALLEGHTOWN.**—LYRIC: School Days 2 pleased fair houses. Stars of Stageand 4; fair business. Prince of Pilsen attracted two good

houses 5. Freckles 6; satisfactory business.—LYCEUM: Sherlock Holmes 4-9; good houses.

**GREENVILLE.**—LAIRD OPERA HOUSE: Vogel's Minstrels Oct. 31; large house. Newweds 12. Alma 14. Passing of Third Floor Back 19.

**NEW CASTLE.**—OPERA HOUSE: Horse Stock co. 4-9 in Alabama delighted large houses; Nana Sullivan, Forrest Cummings, and Thomas Wilson deserve mention. In Wyomine 11-16.

**WASHINGTON.**—GLOBE: Sunbonnet Sue Oct. 30; fair performance and business. Keyes Sisters Stock co. 4-9. Passing of Third Floor Back 16. Howell-Keith Stock co. 18-23.

**MEADVILLE.**—ACADEMY: Vogel's Minstrels 1; fair business. Alma, Where Do You Live? 7. Newweds 11.

**POTTSVILLE.**—GRAND OPERA HOUSE: Servant in the House 4; fine co.; fair house. Western Girl 6. Freckles 8.

**WELLSBORO.**—BACHE AUDITORIUM: Alma, Where Do You Live? Oct. 23; good house. Newweds 29; fair house.

**ST. MARYS.**—TEMPLE: Newweds 6; good business. Sherlock Holmes 13. Town Marshal 20.

**POTTSVILLE.**—ACADEMY: School Days 1 pleased good business. Freckles 2; fair house. Get-Rich-Quick Wallingford 13.

## RHODE ISLAND.

**PROVIDENCE.**—COLONIAL: Royal Italian Opera co. 4-9 in repertoire. Quaker Girl 11-16.—OPERA HOUSE: Five Frankforters 4-6. Motion pictures 7-9. Blindness of Virtue 11-16.—EMPIRE: Dairy Farm was the selection for the stock co. 4-9. House of Thousand Candles 11-16.—WESTMINSTER: Gay Masqueraders offered fair entertainment 4-9. Bowers Burlesquers 11-16.—KEITH'S: In the Barrack, Rooney and Bent, Don Fulano were headliners 4-9.

**NEWPORT.**—OPERA HOUSE: Madame Lesch's Lions, Karl and Emma Gath, Alfred Keich 4-8.—COLONIAL: Franklin-Wilson co. Martello, Bomany Trio, Five Old Veterans, Six Roundabouts, Carrel and Pierlot co. 4-9.—BI-JOU: Pictures 4-9; big business at all houses.

## SOUTH CAROLINA.

**CAMDEN.**—OPERA HOUSE: Della Clarke in Introduce Me 2; small house.—ITEM: Johnnie J. Jones Carnival co. and the Kershaw County Fair owned the streets 4-9.

**FLORENCE.**—AUDITORIUM: Della Clarke in Introduce Me Oct. 30; fair business. Mutt and Jeff 11.

## TENNESSEE.

**KNOXVILLE.**—STAUB'S: Alma, Where Do You Live? pleased large audience 1.—BI-JOU: Eckert and Berg were feature of good bill Oct. 28-2.—ITEM: Moss Brothers' Carnival Shows drew crowds 4-9.

**BRISTOL.**—COLUMBIA: Gentry and Dorie, Goodrich, Van and Hill Normans, Veroni and Alvin Verdi, Carvans, Nina Roper, pictures 4-9; good business.—HARMELING: Dark.

**CHATTANOOGA.**—LYRIC: Alma, Where Do You Live? 2 pleased good business. Rainey's pictures 4-6.

## TEXAS.

**FORT WORTH.**—BYERS: Maude Adams in Peter Pan Oct. 31; grand success. Heart Breakers 1, 2 pleased fair business. Elsie St. Leon in Polly of the Circus 4; leading roles capably sustained. Al. H. Wilson in It Happened in Potsdam 5, 6. Quaker Girl 7. Girl from Tokio 8. Confession 9.—MAJESTIC: John and Mae Burke, Gardner and Vincent, Mus-Art Three, Mite Moore, Four Castles Campella, Wolf and Zenda, El Barro 4-9 pleased fair business.—SAVOY: Frank North co. in Lion and Mouse 4-9; capacity. Little Minstrel 11-16.—PRINCESS: Pictures 4-9.—HIPPODROME: Vaudeville.

**GAINESVILLE.**—OPERA HOUSE: Theater Trust Oct. 31; fair audience and performance. Elsie St. Leon in Polly of the Circus 1 pleased good house. Al. H. Wilson 4. Heart Breakers 8. Miss Nobody from Starland 18.—ITEM: No dark nights at Opera House under management of Cunningham Brothers from Denver. Vaudeville and pictures every night there is no regular management.

**DENISON.**—OPERA HOUSE: Heart Breakers 7. Girl from Tokio 12. Confession 14. Smart Set 15.—ARENA: Gentry Brothers' Circus 9.

**WICHITA FALLS.**—WICHITA: Balkan Princess Oct. 30 pleased good business. Heart Breakers 4. Polly of the Circus 5.

**SHERMAN.**—OPERA HOUSE: Al. H. Wilson in It Happened in Potsdam Oct. 28 pleased S. R. O.

**WACO.**—AUDITORIUM: Heart Breakers Oct. 30 pleased good business.

## VERMONT.

**BENNINGTON.**—OPERA HOUSE: Elsie St. Leon 20; packed house; co. Stetson's G. T. C. 2; good business; and co. William Park Stock co. from Pittsfield, Mass. in Mrs. Temple's Telegram 4.—ITEM: Manager C. O. Wood, of the Opera House, has recovered from a severe illness. His son, C. Lynn Wood, has accepted position with the North Adams, Mass., Transcript.

**BRATTLEBORO.**—AUDITORIUM: Aborn Opera co. in Bohemian Girl 4 pleased full house.

## VIRGINIA.

**RICHMOND.**—ACADEMY OF MUSIC: Aborn Opera co. in Bohemian Girl Oct. 31; fair. Robert B. Mantell 1, 2 in Macbeth. Merchant of Venice, and Richard III; fair business. William Collier 4, 5; business light. Excuse Me 6, 7; business light. Charles R. Hanford in Hello 11. Robin Hood 12, 13.—BI-JOU: Harry Hooligan 4-9; business big. Girl in Taxi 11-16.—COLONIAL: Three Dolce Sisters, Robert Strauss Borani and Nevano. Redwood and Gordon, Jean Finneron, pictures 4-9.

—EMPIRE: Elsie Gilbert, Olympic Four, Dean and Price, Leslie and Adams, Dan and Jessie Hiett, pictures 4-9.—ARENA: Rinsling Brothers' Circus 2; capacity; season closed here.

**PETERSBURG.**—ACADEMY: R. B. Roberts Stock co. Oct. 28-2 in Pink Mask. Trip to Coney Island, Day After Night Before, Cheerful Liar; fair business.—LYRIC: Vaudeville and pictures 28-2; business good.—OCCUPADE and VIRGINIAN: Motion pictures 28-2; good business.

**STAUNTON.**—REVERLEY: Oliver Stock co. Oct. 21-20; good business. Excuse Me 4; good business. Pickert Stock co. 11-19.—PALACE: Pictures.—ART: Vaudeville and pictures.—SAVOY: Pictures.

**CHARLOTTESVILLE.**—JEFFERSON: Bohemian Girl Oct. 30; good business. Oliver Stock co. 2; fair attendance. Robert Mantell in King Lear 4. Excuse Me 5.

**NEWPORT NEWS.**—ACADEMY OF MUSIC: Robert Mantell in Macbeth Oct. 31; good co.; fair house. Bohemian Girl 1 pleased small house. Excuse Me 8.

## WASHINGTON.

**SPOKANE.**—AUDITORIUM: Dark Oct. 28-2. Officer 666 10.—AMERICAN: Stock co. to big business 1, 25 in Call of the North.—BI-JOU: Pictures of Blanche Walsh in Resurrection bill 28-2.—PANTAGES: Tom Linton's Juvenile Girls were featured 28-2.—ITEM: The Spokane Dixie's, a festival depicting an early mining camp, will be staged on an elaborate scale during American Mining Congress Convention 28-30. Five thousand dollars will be spent to make the affair successful. There will be mining camp amusements, such as gambling, dancing, dance halls, saloons, and an imitation mine in an imitation mountain.

—W. S. McCann.

**SEATTLE.**—METROPOLITAN: Officer 666 Oct. 27-2; good business.—MOORE: Chocolate Soldier 27-30; excellent co.; large audience. Madame Gaski in concert 1 drew well.—SEATTLE: Mrs. Wiggs of the Cabbage Patch 27-3; capacity.

**WALLA WALLA.**—KEYLOR GRAND: Bought and Paid For (return) 2; business good. Charles Millward especially commended. Betty Barrows's Players 3; good business.

## WEST VIRGINIA.

**PARKERSBURG.**—AUDITORIUM: Fritz Schell in Love Wager Oct. 31 pleased large house. Oliver Twist 5 delighted good house. Girl in Taxi 7. County Sheriff 9. Spring Maid 11. Huntly Pulls the Strings 21. William H. Crane 22.

**WESTON.**—CAMDEN OPERA HOUSE: Gramark 2 pleased fair business.

**BLUEFIELD.**—ELKS' OPERA HOUSE: Excuse Me 1; S. R. O. Vaudeville 4-9.

## WISCONSIN.

**SHEBOYGAN.**—NEW OPERA HOUSE: Kibbi and Martin's U. S. G. Oct. 30. Sheboygan Concert Band with Marie Leung, solo harpist, 4. Sarah Padden in Kidding 5. Frank Winkler co. 11-16.

**RACINE.**—THEATER: Common Law Oct. 28; good production; drew well. Light Street 31-2; fine patronage. Fortune Hunter 3; satisfactory business. Chatterbox 10. Seiler 7. Girl Who Dared 10. Little School 15. Freckles 17. La Crosse 18. W. T. Matzner.

**LA CROSSE.**—THEATER: Spring Maid 1; packed house.

## WYOMING.

**LARAMIE.**—OPERA HOUSE: Rosary 5. Bought and Paid For 13. London Quality Girls 25, 26.—King and Queen's Circus, pictures house opened with King Walis 1; fair business.

## CANADA.

**MONTREAL.**—F. Q. — HIS MAJESTY'S: Grand opera season opened 4 to large audience with Alma, Madame Adams in Peter Pan, the role scored; Louise was given 5; Madame doing splendidly in the role.—PRINCESS: Merry Widow 4-9; packed houses; Mahal Wilber, Charles Mocking, Oscar Finnans, Arthur Weller, and Vernon Fairbank among chief attractions.—ORPHEUM: Dirty Bill, Arthur Weller and Henry Keane, Felix Adler 4-9.—GATYTT: Beauty, Youth and Polly 4-9; James R. O'Connor, Tom McLean, and Walsh, Lynch and co. scored.—THEATER ROYAL: Owned once more as a baroque house 4 with The City Club, W. T. Matzner.

**CALGARY.**—ALTA.—SHERMAN GRAND: Paul Gilmore in The Have Oct. 28-30; fair co.; light business. Orpheum vaudeville 31-2 with Little Billy, Mizumotte Kolia, and Oscar Rivoli; capacity. Bought and Paid For 4-4. Alice Nielsen 7.—EMPIRE: Lectair and Hanson, Margaret Bird Field Brothers 30-1; capacity.—LYRIC: Toronto Stock co. in Thea 28-2; good business.—PAGET HALL: Vaudeville; good business; 28-30.

**OTTAWA.**—ONT.—RUSSELL: Trail of Lonesome Pine Oct. 31 pleased large audience. Merry Widow 1, 2 pleased large audience. Majestic Opera co. presented Eliza 4, 5 to small but appreciative audiences. Paul Marcel French co. 6-9.—DOMINION: Vaudeville 4-9; big business. Charles and Fannie Van scored hit.

**KINGSTON.**—ONT.—GRAND: Merry Widow Oct. 31; large audience. Little Miss Fitt 3 pleased good business. Trail of Lonesome Pine 4; good business. Eljah 8. Human Hearts 9. Bohemian Girl 20.

**ST. JOHN.**—N. B.—OPERA HOUSE: Alice in Wonderland 4-9; large audiences; produced by local amateurs. Will S. Harkins Stock co. 11-16 in A Woman's Way.

**SASKATON.**—SASK.—EMPIRE: Simpson House's Lilliput Opera co. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**STRAND:** World in Motion 1, 2; large house.

**BELLEVEILLE.**—ONT.—GRIFFIN OPERA HOUSE: Alice Lloyd in Little Miss Fitt 1 delighted excellent business.

**BRANTFORD.**—ONT.—GRAND OPERA HOUSE: May A. Bell Marks 11-18.

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# DATES AHEAD

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## DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Natchez, Miss., 15. Jackson 14. Meridian 16. Selma, Ala., 16. Mobile 18. Pensacola, Fla., 19. Montgomery, Ala., 20. Atlanta, Ga., 21-23. "AFFAIRS OF ANATOL" (Winthrop Ames): New York city Oct. 14—Indefinite. ALIAS JIMMY VALENTINE: Akron, O., 14. ANDRE, ANTHONY: St. Louis, Mo., 10-16. Kansas City 17-23. St. Joseph 24-27. ANGLIN, MARGARET (Louis Netherland): Ft. Smith, Ark., 15. Texarkana, Tex., 14. Monroe, La., 15. Alexandria 16. New Orleans 17-23. Baton Rouge 24. Vicksburg, Miss., 25. Yazoo City 26. Jackson 27. ARLESS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14—Indefinite. BABY MINE (William A. Brady): Tarboro, N. C., 13. Fremont 14. Dunn 15. Wilmington 16. BABY MINE (Eastern: William A. Brady): Lyons, N. Y., 13. Newark 14. Batavia 15. Niagara Falls 16. Lockport 18. Hornell 19. Wellsville 20. Olean 21. Salamanca 22. Jamestown 23. Franklin, Pa., 25. Oil City 26. Kane 27. BABY MINE (Western: William A. Brady): Concordia, Kan., 16. BACHELOR'S HONEYMOON (Gilson and Bradfield): Trar, Ia., 15. New Sharon 16. BALANCE, THE (Cohan and Harris): M. Vernon, Ill., 13. Centralia 14. Belleville 15. Lincoln 16. Springfield 17. Peoria 18. Pana 19. Jacksonville 20. BEN-HUR (Klaw and Erlanger): Chicago, Ill., 11-23. BILLY THE KID (Herbert Farrar): Utica, N. Y., 13. 14. Binghamton 15. Cortland 16. Oneonta 18. Corning 19. Olean 20. Jamestown 21. Hornell 22. Elmira 23. BILLY THE KID (William Wood): Norfolk, Va., 11-14. BIRD OF PARADISE (Oliver Morosco): Indianapolis, Ind., 11-16. Anderson 18. Muncie 19. Dayton, O., 20. Columbus 21-23. Louisville, Ky., 25-30. BIRDNESS OF VIRTUE (William Morris): Providence, R. I., 11-16. BLINN, HOLBROOK (William A. Brady): Oakland, Cal., 10-13. Petaluma 14. Santa Rosa 15. Woodland 16. Sacramento 17. Marysville 18. Chico 19. Red Bluff 20. Medford, Ore., 21. Eugene 22. Salem 23. Portland 24-30. BLUE BIRD (Messrs. Shubert): Milwaukee, Wis., 10-16. BOUGHT AND PAID FOR (Wm. A. Brady): Rochester, N. Y., 11-18. Boston, Mass., 18-20. BOUGHT AND PAID FOR (Wm. A. Brady): Chicago, Ill., Oct. 21—Indefinite. BOUGHT AND PAID FOR (Wm. A. Brady): Saskatoon, Can., 11-13. Prince Albert 14. Regina 15. Moose Jaw 16. Brandon 19. Winnipeg 20-23. Minneapolis, Minn., 25-30. BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Detroit, Mich., 11-16. Louisville, Ky., 18-23. Indianapolis, Ind., 25-30. BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Philadelphia, Pa., 4-23. BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Hammond, Ind., 20. BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Salamanca, N. Y., 13. Olean 14. Hornell 15. Bradford, Pa., 16. Parkersburg, W. Va., 21. BURKE, HILLY (Charles Frohman): New York City, Sept. 9—Indefinite. BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Aberdeen, Wash., 13. Portland, Ore., 14-16. San Francisco, Cal., 17-31. BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Brooklyn, N. Y., 11-16. CALL OF THE HEART: Philadelphia, Pa., 11-14. CLARKE, DELLA: Newberry, S. C., 13. Orangeburg 14. Beaufort 16. Savannah, Ga., 17. C. O. D. (John Cort): New York city Nov. 11—Indefinite. COBBIN PLAYERS: Grinnell, Ia., 21. COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—Indefinite. COLLIER, WILLIAM (Law Fields): New York city Nov. 12—Indefinite. COMMON LAW (Co. A. A. H. Woods): Omaha, Neb., 10-13. St. Joseph, Mo., 14-16. Des Moines, Ia., 17-20. COMMON LAW (Co. B. A. H. Woods): Peru, Ind., 13. Lafayette 14. Crawfordsville 15. Frankfort 16. Hammond 24. COMMON LAW (Co. C. A. H. Woods): Birmingham, Ala., 13. 14. Montgomery 16. GLENVIEW, N. Y., 14. Utica 15. 16. CONCERT THE (David Belasco): Boston, Mass., 4-16. CONFESSION THE: Denton, Tex., 14. Muskogee, Okla., 16. COUNTRY BOY (H. B. Harris, Inc.): Chicago, Ill., 4-30. COUNTY SHERIFF (Wee and Lambert): Mt. Sterling, Ky., 13. Richmond 14. Paris 15. Lexington 16. Somerset 19. Bowling Green 21. Owensboro 23. Evansville, Ind., 24. Terre Haute 27. Decatur, Ill., 28. Hannibal, Mo., 30. CRANE, WILLIAM H. (Joseph Brooks): Cincinnati, O., 11-16. Parkersburg, W. Va., 23. CROMAN, HENRIETTA (Maurice Campbell): Brooklyn, N. Y., 11-16. DAUGHTER OF HEAVEN (Liebler Co.): New York city Oct. 12—Indefinite. DION O'DARE: Newark, O., 14. DIVORCE QUESTION (Gaskill and MacVitty): Peoria, Mich., 13. Reed City 14. Cadillac 15. Lansing 16. Manistee 18. Traverse City 19. E. Jordan 20. Bayne 21. Charlevoix 22. Sault Ste. Marie 23. Sault Ste. Marie, Mich., 25. Escanaba 26. Marquette 27. Calumet 28. Hancock 29. Ishpeming 30. DIVORCE QUESTION (Rowland and Clifford): Cleveland, O., 11-16. DIVORCE THE (P. Madison, Ia., 17. DREW JOHN (Charles Frohman): Atlantic City, N. J., 11-13. Trenton 14. Scranton, Pa., 15. Wilkes-Barre 16. Poughkeepsie 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. EVERYWOMAN (Henry W. Savage): Wilkes-Barre, Pa., 13-15. Allentown 16. Newark, N. J., 17-23. Springfield, Mass., 25-27. EVERYWOMAN (Henry W. Savage): Cleveland, O., 11-16. Grand Rapids, Mich., 18-23. Rockford, Ill., 24-30. FUTURE ME (Eastern: Henry W. Savage): Watertown, N. Y., 13. Johnstown 14. Gloversville 15. Troy 16. Brooklyn 18-23. Boston, Mass., 25-27. FUTURE ME (Western: Henry W. Savage): Wilmington, N. C., 13. Charlotte 14. Spartanburg, S. C., 15. Asheville, N. C., 16. Columbia, S. C., 18. Augusta, Ga., 19. Charleston, S. C., 20. Savannah, Ga., 21. Jacksonville, Fla., 22. Macon, Ga., 23. Athens 25. Rome 26. Anniston, Ala., 27. FAIRBANKS, DOUGLAS (Cohan and Harris): New York city Nov. 4—Indefinite. FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 10—Indefinite. FARNUM, WILLIAM (A. H. Woods): Grand Rapids, Mich., 10-13. Racine, Wis., 16. Rockford, Ill., 16. FATAL WEDDING: Cleveland, O., 11-16. Indianapolis, Ind., 18-23. St. Louis, Mo., 25-30. FAUST (Manley and Campbell's): Tecumseh, Mich., 13. Adrian 14. Coldwater 16. Battle Creek 17. Holland 20. Big Rapids 21. Ludington 22. Manistee 24. Traverse City 25. Cadillac 26. Mt. Pleasant 27. Lansing 28. FAVERSHAM, WILLIAM (Leonard J. Gallagher): New York city 4-30. FINE FEATHERS (H. H. Frasse): Chicago, Ill., Aug. 12-Nov. 16. New York city 18—Indefinite. FISKE, MRS. (Harrison Grey Fiske): Chicago, Ill., 28-Nov. 16. New York city 19—Indefinite. FORTUNE WAS, A. C. Cincinnati, O., 10-16. FORTUNE HUNTER (Cohan and Harris): Appleton, Wis., 13. Green Bay 14. Marinette 15. Menominee, Mich., 16. Escanaba 17. Marquette 18. Hancock 19. Calumet 20. Ishpeming 21. Ashland 22. Duluth, Minn., 23. St. Cloud 24. Fargo 25. Grand Forks, N. D., 26. Crookston, Minn., 27. FORTUNE HUNTER (Cohan and Harris): Denver, Colo., 10-16. Victor 17. Trinidad 18. Wichita, Kan., 19. Topeka 20. St. Joseph, Mo., 21-23. Kansas City 24-30. FORTUNE HUNTER (Kromschneider): Bellefonte, Pa., 14. Williamsport 15. Pottsville 16. Wilkes-Barre 18. Berwick 20. Scranton 21. 22. Port Jervis, N. Y., 27. FRECKLES (Central: A. G. Delamater): Salem, Mass., 13. 14. Worcester 15. Lowell 16-20. Danbury 26. Saugerties, N. Y., 27. FRECKLES (Eastern: A. G. Delamater): Syracuse, Ill., 13. Belvidere 14. Rockford 15. Batavia 16. Mendota 17. Janesville 18. Sterling, Ill., 19. Mendota 20. Dixon 21. Madison, Wis., 22. Portage 23. La Crosse 24. Albert Lea, Minn., 25. Macon, Mo., 26. Iowa Falls 27. FRECKLES (Southern: A. G. Delamater): Lancaster, Pa., 13. York 14. Lebanon 15. Harrisburg 16. Huntington, N. J., 15. Trenton 19. 20. Boston 21. Dover 22. Plainfield 23. Hanover, Pa., 25. Warrenton 26. Chambersburg 27. GAMBLERS, THE (Ed. McDowell): Chicago, Ill., 10-Dec. 1. GEORGE GRACE (William A. Brady): Springfield, Mass., 13. Hartford, Conn., 14. GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Williamsport, Pa., 13. Hazleton 14. Middletown, N. Y., 15. Port Jervis 16. Wilkes-Barre, Pa., 21. GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Montgomery, Ala., 13. Mobile 14. Hattiesburg, Miss., 15. Gulfport 16. GIRL OF THE MOUNTAIN (Messrs. Wee and Lambert): Oneta, N. Y., 13. Schenectady 15. 16. Dover 17. 18. Salisbury, Md., 20. Oriskany 21. Bridgeport, Conn., 23. Vinland 25. Plainfield, N. J., 26. Gettysburg, Pa., 30. GIRL IN THE TAXI (A. H. Woods): Richmond, Va., 11-16. GLASER, YAGHAN: Jersey City, N. J., 11-16. GOOSE GIRL (Baker and Castle): Dallas, Tex., 13. 14. Ft. Worth 15. 16. Gainesville 18. Wichita Falls 19. Ardmore, Okla., 20. Durant 21. Denton, Tex., 22. Sherman 23. Denton 25. Corsicana 26. Longview 27. GORRONS LADY (Messrs. Belasco and El-Hoff): New York city Sept. 5-Jan. 4. GREY PLAYERS (Ben Grey): Woodstock, Can., 15. HACKETT, JAMES K.: Chicago, Ill., 10-30. HILLARD, ROBERT (Klaw and Erlanger): Rochester, N. Y., 13. Syracuse 14-16. HOUSE OF A THOUSAND CANDLES (Co. S. Primrose): Northfield, Minn., 19. Faribault 16. Mankato 17. Sleepy Eye 18. St. James 19. Blue Earth 20. Britt, Ia., 23. Albert Lea, Minn., 24. Humboldt 15. 25. Belmond 26. HOUSE OF A THOUSAND CANDLES (Western: Primrose and McMillan): Grinnell, Ia., 14. Carroll 16. Neola 17. Plattsmouth, Neb., 20. Tekamah 21. Nelish 23. Albion 25. Central City 27. HUNTER, MARGARET (E. J. Bowes): Baltimore, Md., 11-13. Lancaster, Pa., 15. Allentown 19. Wilkes-Barre 20. Utica, N. Y., 21. Amsterdam 22. Schenectady 23. Montreal, Can., 25-30. IN OLD KENTUCKY (Litt and Dingwall): Phoenix, Ariz., 13. Tucson 14. Bisbee 15. Douglas 16. IN DISCRETION OF TRUTH (S. H. Wallach): Philadelphia, Pa., 11-23. IRVING PLACE (Dr. Baumfeld): New York city Sept. 10—Indefinite. KELLARD, JOHN E.: New York city Nov. 18—Indefinite. KISMET (Harrison Grey Fiske): Milwaukee, Wis., 10-16. St. Louis, Mo., 18-30. LIFE'S SHOP WINDOW (Chas. Gordon): Pittsburgh, Pa., 11-15. Washington, D. C., 18-23. LIGHT ETERNAL: Aurora, Ill., 13. 14. Duquesne, Ia., 15-17. LION AND THE MOUSE: Newburgh, N. Y., 10. LITTLE MISS BROWN (William A. Brady): Washington, D. C., 11-16. LITTLE TENDERFOOT (Lee D. Ellsworth): Syracuse, N. Y., 14-16. Erie, Pa., 21-23. Pittsburgh 25-30. LITTLE MISS SUSAN (L. A. Edwards): Little Rock, Ark., 13. Newark 16. LITTLE WOMEN (William A. Brady): New York city Oct. 16—Indefinite. LOTTERY MAN (Merle H. Norton's): Boise, Ida., 15. Pocatello 20. Oaden, U. S., 23. Manti 25. Proctor, D. C., 11-16. MACLEAN HANFORD-TYLER-DROFNAR: Norfolk, Va., 13. Raleigh, N. C., 14. Greenboro 15. Charlotte 16. Spartanburg, S. C., 18. Greenville 19. Columbia 20. Augusta, Ga., 21. Charleston, S. C., 22. Savannah, Ga., 25. 26. Jacksonville, Fla., 27. 28. MADAME X: Fall River, Mass., 18. MAN HIGHER UP (Jos. M. Gaites): Philadelphia, Pa., 11-23. MANN, LOUIS (Weber and Lucacher): Little Rock, Ark., 13. Pine Bluff 14. Memphis, Tenn., 15. Nashville 16. Paducah, Ky., 18. Greensboro 19. Evansville, Ind., 20. Terre Haute 21. Springfield, O., 22. Decatur 23. St. Louis, Mo., 25-30. MANTLE, ROBERT B. (William A. Brady): Cincinnati, O., 11-16. MASON, JOHN (Charles Frohman): New York city Sept. 10—Indefinite. MASTER OF THE HOUSE (Messrs. Shubert): Newark, N. J., 11-16. MEEHAN, JOHN (Monte Thompson): Auburn,

N. Y., 18. Owego 14. Wellshoro, Pa., 15. Ithaca, N. Y., 16. Cortland 18. Elmira 19. Corning 20. Hornell 23. MERE MAN (William Harris): Syracuse, N. Y., 15. New York city 25—Indefinite. MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—Indefinite. MILESTONES (Messrs. Klaw, Erlanger and Brooks): Chicago, Ill., Sept. 23-Nov. 23. MILLER, HENRY (Klaw and Erlanger): Boston, Mass., Nov. 4-Dec. 14. MILLION, THE (Henry W. Savage): Chicago, Ill., Nov. 11—Indefinite. MILLION, THE (Henry W. Savage): Williamstown, Conn., 15. Putnam 14. New Bedford, Mass., 15. Newport, R. I., 18. So. Framingham, Mass., 18. Gardner 19. Worcester 20. Keene, N. H., 21. Brattleboro, Vt., 22. White River Jct. 25. Barre 26. St. Johnsbury 27. MISSOURI GIRL (Norton and Reith's): Everett, Wash., 16. Monroe 17. Leavenworth 18. Waukegan 20. Olean 21. Harrison 22. Davenport 23. Spokane 24. No. Yakima 25. MRS. WIGGS OF THE CABBAGE PATCH: Chicago, Ill., 24-30. NAZIMOVA, MME. (Charles Frohman): New York city Nov. 11—Indefinite. OFFICER 666 (Cohan and Harris): Brooklyn, N. Y., 11-16. OFFICER 666 (Middle West: Cohan and Harris): Elmira, N. Y., 13. Binghamton 14. Carbondale, Pa., 15. Shamokin 16. OFFICER 666 (Southern: Cohan and Harris): Concordia, Kan., 13. Manhattan 14. Junction City 15. Selma 16. Salina 21. OFFICER 666 (Western: Cohan and Harris): Helena, Mont., 13. Butte 14. Fargo, N. D., 16. Winnipeg, Can., 18-20. Duluth, Minn., 22. 23. Minnesota 24-30. O'HARA, FISKE (Augustus Pitou, Jr.): St. Louis, Mo., 10-16. Davenport, Ia., 18. Dubuque 19. OLCOTT, CHAUNCEY (Henry Miller): Chicago, Ill., Oct. 27-Nov. 16. OLD HOMESTEAD (Frank Thompson): Buffalo, N. Y., 11-16. Toronto, Can., 18-23. Cleveland, O., 25-30. OLD HOMESTEAD (Coast: Frank Thompson): Santa Cruz, Cal., 13. Modesto 14. Merced 15. Madras 16. Fresno 17. Selma 18. Porterville 19. Visalia 20. Lemoore 21. Coalinga 22. Hanford 23. Tulare 24. Taft 25. Mariposa 26. Fellows 27. OLE OLSON (Ben Hendricks): St. Paul, Minn., 13-16. ON THE FRONTIER: Kansas City, Mo., 10-16. ONE DAY: Indianapolis, Ind., 11-16. St. Louis, Mo., 17-23. Kansas City 24-30. OUR WIVES (Jos. M. Gaites): New York city Nov. 4—Indefinite. PAID IN FULL (Eastern: C. S. Primrose): Macon, Mo., 14. Moberly 16. Chillicothe 18. Marshall 21. Lexington 22. Okeana 23. Warrensburg 25. Butler 26. Rich Hill 27. PAID IN FULL (Western: C. S. Primrose): Cherokee, Okla., 13. Watonga 14. Okemue 15. Perry 16. Tionnon 17. Mangum 21. Altus 23. Lawton 24. Ardmore 25. PASSERS-BY (Charles Frohman): New York city 11-16. Boston, Mass., 18-Dec. 7. PASSING OF THE THIRD FLOOR BACK: Washington, Pa., 16. Greenville 19. PAULINE, THE (Ed. McDowell): New York city Nov. 25—Indefinite. POMANDER WALK (Liebler Co.): St. Paul, Minn., 11-16. POWER BEHIND THE THRONE (E. G. White): Minneapolis, Minn., 11-16. St. Paul 17-23. Milwaukee 27. POYNTER, BRULAH (Burt and Nicola): Birmingham, Ala., 11-16. PRICE, THE (Clarence Bennett and Co.): Bloomington, Ill., 13. Lincoln 14. Springfield 16. 18. Decatur 17. Quincy 19. Gainesburg 20. Monmouth 21. Ft. Madison, Ia., 22. Moline, Ill., 23. Davenport, Ia., 25. Sterling, Ill., 27. PUTTING IT OVER (Frank Hatch): Louisville, Ky., 11-13. Bowling Green 14. Hopkinsville 15. Clarksville, Tenn., 16. Nashville 18-20. Columbia 21. Huntsville, Ala., 22. New Decatur 23. Memphis, Tenn., 24. 25. Greenville, Miss., 26. Columbus 27. READY MONEY (H. H. Frasse): Kalamazoo, Mich., 13. Lansing 14. Grand Rapids 15. 16. Cincinnati, O., 17-23. Springfield 26. Dayton 27. READY MONEY (H. H. Frasse): New York city Aug. 19—Indefinite. READY MONEY (H. H. Frasse and Wm. A. Brady): London, Eng., Aug. 12—Indefinite. REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Washington, D. C., 11-16. Baltimore, Md., 18-23. REYNOLDS, HARRINGTON (A. C. Delamater): Wellsville, N. Y., 13. Hornell 14. Corning 15. Binghamton 16. Elmira 13. Owego 19. Auburn 20. Oneta 21. Clio 22. 23. Little Falls 25. Amsterdam 26. Granville, Vt., 27. RICH MAN'S SON (James Forbes): New York city Nov. 4—Indefinite. ROBSON, MAY (L. S. Sire): Davenport, Ia., 19. Burlington 20. ROLLING SHANNON (Al. McLean): Rochester, N. Y., 11-16. ROSARY (Central: Rowland and Clifford): Canal Dover, O., 15. Alliance 15. Canton 16. Minerva 18. East Liverpool 19. Beaver Falls, Pa., 20. 16. Palestine, O., 17. Lisbon 23. Warren 25. Salem 25. Orrville 26. Greenwich 27. ROSARY (Central: Rowland and Clifford): Akron, O., 11-13. Wheeling, W. Va., 14-16. Cincinnati, O., 18-23. Middletown 24. Ft. Wayne, Ind., 26. Springfield, Ill., 28. ROSARY (Coast: Rowland and Clifford): Auburn, Cal., 13. Oakland 14-16. ROSARY (Eastern: Rowland and Clifford): Dyersburg, Tenn., 13. Mayfield, Ky., 14. Madisonville 15. Owensboro 16. Harrisburg, Ill., 18. Marion 19. Christopher 20. Benton 21. Mt. Vernon 23. Washington 23. Linton, Ind., 25. Robinson, Ill., 26. Shelbyville, Ind., 27. ROSARY (Southern: Rowland and Clifford): Palatka, Fla., 13. St. Augustine 14. Jacksonville 15. Fernandina 16. Brunswick, Ga., 18. Cordell 19. Hawkinsville 20. Sandersville 21. Macon 22. Wrihtsville 23. Milledgeville 25. Madison 26. Windsor 27. ROSARY (Western: Rowland and Clifford): Crowley, La., 13. Lake Charles 14. New Iberia 15. Franklin 16. Morgan City 17. Houma 18. Thibodaux 19. Donaldsonville 20. Plaquemine 21. Alexandria 22. Natchitoches 23. Mansfield 25. Shreveport 26. Ruston 27.

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**STARR, ROSE** (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.  
**STARR, FRANCES** (David Belasco): New York city Oct. 1-Dec. 21.  
**STRONGER CLAIR** (Richard Bennett): Springfield, Mass., 11-12.  
**STUMBLING BLOCK** (Oscar Gramham): McVey, Tex., 14, Galveston 15, Mart 16, Mt. Carmel 18, Oyster 19, Groesbeck 20, Coolidge 21, Mexia 22, Teague 23, Athens 25.  
**TEMPEST AND SUNSHINE** (Perryville, Tenn., 13).  
**THREE THE** (Messrs. Primrose and McGilgan): Marshfield, Wis., 13, Grand Rapids 15, Neenah 16, Fond du Lac 17, Marinette 18, Antigo 20, Wausau 22, Appleton 24, Sparta 27.  
**TOWN MARSHAL** (Messrs. Wee and Lambert): Cortland, N. Y., 13, Canton, Pa., 15, Benovo 18, Emporium 19, St. Marys 20, Kane 21, Iruia 22, Monongahela 27.  
**TRAIL OF THE LONESOME PINE** (Klaw and Erlanger): Baltimore, Md., 11-16.  
**TRAVELING SALESMAN** (H. B. Harris, Inc.): Detroit, Mich., 11-16, Toledo, O., 18-23, Grand Rapids, Mich., 24-29.  
**TRAVELING SALESMAN** (Southern: A. S. Stern): New Orleans, La., 11-16.  
**TYPHOON, THE** (Newark, O., 13).  
**UNCLE TOM'S CABIN** (Eastern: Wm. Kibbie): Canton, Ill., 13, Galveston 14, Wm. Kibbie, Ark Island 16, Davenport, Ia., 17, Sterling, Ill., 18, Savanna 19, Dubuque, Ia., 20, Des Moines 24, 25.  
**UNCLE TOM'S CABIN** (Leon Washburn): New Haven, Conn., 11-13, Hartford 14-16.  
**WARE, HELEN** (Henry B. Harris, Inc.): New York city Oct. 28-Nov. 18.  
**WARFIELD, DAVID** (David Belasco): Pittsburgh, Pa., 11-16.  
**WAY DOWN EAST** (William A. Brady): St. Louis, Mo., 11-17, Chicago, Ill., 18-23, Cleveland, O., 24-30.  
**WHAT AILS YOU?** (Henry W. Savage): Baltimore, Md., 11-16, New York city 18—Indefinite.  
**WHIP, THE** (Comstock and Galt): New York city Nov. 14—Indefinite.  
**WHITE SLAVE** (Robert Campbell): Kansas City, Mo., 10-16.  
**WHITE SQUAW** (Rochester, N. Y., 11-16, Cleveland, O., 18-23, Indianapolis, Ind., 25-30).  
**WIGHT, HILLIARD** (G. V. Telford): Columbus, Neb., 14, Osceola 15, Exeter 16, Humboldt 17, Bethany, Mo., 21, Trenton, N. J., 22, Chillicothe 23, Lexington 25, Liberty 26, Home 27.  
**WILLIAMS, ESTHA** (Arthur C. Alston): Austin, Tex., 13, Waco 15, Dallas 18, 19.  
**WILSON, AL. H.** (Sidney H. Ellis): Taylor, Tex., 13, Austin 14, San Antonio 15-17.  
**WITHIN THE LAW** (A. H. Woods): New York city Sept. 11—Indefinite.  
**WOMAN, THE** (David Belasco): Philadelphia, Pa., Oct. 28-Nov. 16.  
**WOMAN, THE** (Western: David Belasco): Salt Lake City, 11-13, Cheyenne, Wyo., 15, Colorado Springs, Colo., 16.  
**YEARS OF DISCRETION** (David Belasco): Buffalo, N. Y., 11-16, Chicago, Ill., 18—Indefinite.  
**YELLOW JACKET** (Harris and Selwyn): New York city Nov. 4—Indefinite.  
**YORK, THE** (Kansas City, Mo., 11-16, St. Joseph 18-20, Omaha, Neb., 21-23, Minneapolis, Minn., 25-30).

## TRAVELING STOCK COMPANIES.

**AUBREY** (D. O. Hittner): Richmond, W. Va., 11-16.  
**BOYER, NANCY** (Springfield, O., 11-23).  
**BROWN, KIRK** (J. T. Macaulay): Easton, Pa., 11-16.  
**CARLETON SISTERS** (Varney and Montgomery): Haverstown, Md., 11-16, Elkins, W. Va., 18-23.  
**CARROLL COMEDY** (Ion Carroll): Hinton, W. Va., 4-16.  
**CHAUNCEY, KRIFFER** (Fred Chauncey): Mauch Chunk, Pa., 11-16, Penn Yan, N. Y., 18-23.  
**CHICAGO** (Charles H. RossKam): Altoona, Pa., 11-16, Trenton 18-23, Greensburg 25-30.  
**COLONIAL** (Cortland Hopkins): Halifax, Can., Oct. 28—Indefinite.  
**CORNELL-PRICE PLAYERS** (W. E. Cornell): Plymouth, Ind., 4-16, Peru 18-23, Huntington 25-30.  
**EARLE** (L. A. Earle): Muncie, Ind., 11-16.  
**GRAYCE** (N. Ansell): Sunbury, Pa., 11-16.  
**GRAYCE, HELEN** (N. Ansell): Geneva, N. Y., 11-16.  
**HARKINS, W. S.** (St. John, Can., 11-16).  
**HAYES, LUCY** (Associate Players): Stamford, Neb., 11-13, Arapahoe 14-16, Holbrook 18-20, Cambridge 21-23, Bartlett 25-27.  
**HILLMAN'S IDEAL** (Harry Schuss): Osborne, Kan., 11-13, Woodstock 14-16.  
**HIMMELIN'S ASSOCIATE PLAYERS** (Ira E. Earle): Morristown, W. Va., 4-16.  
**HOWELL-KRITH** (Washington, Pa., 18-23).  
**KELLY, SHERMAN** (H. B. Sherman): Stanzas, Minn., 11-13, Detroit City 14-16, Fergus Falls 18-23, Washington, N. Dak., 25-30.  
**KRYER** (C. A. Kryer): Waverly, Pa., 11-16, Tarentum 18-23, Butler 25-30.  
**KNICKERBOCKER** (Co. 1: Eugene J. Murphy): Goshen, Ind., 4-16, Warsaw 18-23, Marion 25-30.  
**LA PORTE MAP** (Joe McFarce): Columbus, Ind., 11-16, Shelbyville 18-23, La Fayette 25-30.  
**LYNN, JACK** (Hlon, N. Y., 11-16).  
**MAHER, PHIL** (Greenwich, N. Y., 11-16).  
**MANHATTAN PLAYERS** (Martinsburg, W. Va., 4-16).  
**MARKS** (R. W. Marks): Brantford, Can., 11-16, Hamilton 18-23.  
**MURDOCK BROTHERS** (St. Johnsbury, Vt., 14-16).  
**ORRUGHT** (Orlato Orrught): Janesville, Minn., 11-13, St. Peter 14-17, New Ulm 18-24.  
**PAIGE, AVIS** (Dover, N. H., 11-16).  
**PAIGE, MARRI** (Jacksonville, Fla., 8-30).  
**PICKERTS FOUR** (Willie Pickerts): Staunton, Va., 11-16, Winston-Salem, N. C., 25-30.  
**REYNOLDS AND ROSS** (Rine Hill, Neb., 11-13, Holdrege 14-16, Holdrege 18-20, Alma 21-23, Arapahoe 25-27).  
**ROSVILLE DEAN** (Oakland, Ia., 11-16).  
**SHANNON** (Harry Shannon): Catlettsburg, Ky., 11-16.  
**ST. CLAIR, WINIFRED** (E. D. Sine): Shamokin, Pa., 11-16.  
**TEMPEST** (J. L. Tempest): Lock Haven, Pa., 11-16.

## OPERA AND MUSICAL COMEDY.

**APRANVILLE, LINA** (John Cort): Chicago, Ill., Nov. 10—Indefinite.  
**APRON GRAND OPERA** (Atlantic: Messrs. Aborn): Kansas City Mo., 10-16, St. Louis 17-23, Terre Haute, Ind., 25, Vincennes 26, Evansville 27, 28.  
**APRON GRAND OPERA** (Pacific: Messrs. Aborn): Holyoke, Mass., 13, Battleboro Vt., 14, Springfield Mass., 15, 16, North Adams 18, Pittsfield 19, Bennington Vt., 20, Schenectady, N. Y., 21, Albany 22, 23, Amsterdam 24, Schenectady 25, Utica 26, 27, 28.  
**ACADEMY MUSICAL COMEDY** (William Fox): New York city Oct. 21—Indefinite.  
**ALMA, WHERE DO YOU LIVE?** (W. N. Rowster): Oil City, Pa., 13, Greenville 14, But-

ler 15, Sharon 16, Salem, O., 18, Mansfield 19, Canton 20, Wooster 21, Alliance 22, New Philadelphia 23, Youngstown 25-27.  
**BALKAN PRINCESS** (Muskegon, Okla., 15).  
**BLACK PATTI** (H. Voelckel): Jennings, La., 13, Lake Charles 14, Franklin 15.  
**BOHEMIAN GIRL** (Atlantic: Messrs. Aborn): Greenville, N. C., 13, Asheville, S. C., 14, Augusta, Ga., 15, Columbia, S. C., 16, Sumter 18, Florence 19, Wilmington, N. C., 20, Charleston, S. C., 21, Savannah, Ga., 22, Jacksonville, Fla., 23, 24.  
**BOHEMIAN GIRL** (Pacific: Messrs. Aborn): Montreal, Can., 11-19, Ottawa 15, 19, Kingston 20, Brockville 21, Ogdensburg, N. Y., 22, Watertown 23, Oswego 25, Ft. Plain 26, Johnstown 27.  
**BRIAN, DONALD** (Charles Frohman): Cincinnati, Ill., 11-30.  
**CABLE, RICHARD, AND HATTIE WILLIAMS** (Charles Frohman): Kansas City, Mo., 10-13, St. Joseph 14, Des Moines, Ia., 15, Davenport 16, Peoria, Ill., 18, Terre Haute, Ind., 19, Lexington, Ky., 20, Louisville 21-23.  
**CHIMES OF NORMANDY** (Messrs. Aborn): Buffalo, N. Y., 11-16, Montreal, Can., 18-23, Toronto 25-30.  
**CHOCOLATE SOLDIER** (F. C. Whitney): San Francisco, Cal., 11-16.  
**COUNT OF LUXEMBOURG** (Klaw and Erlanger): New York city Sept. 16—Indefinite.  
**CRAWFORD, CLIFTON** (Henry B. Harris, Inc.): Boston, Mass., 11-30.  
**DE HAYEN, CARTER** (A. H. Woods): Baltimore, Md., 25-30.  
**DESILYS, GARY** (Messrs. Shubert): Washington, D. C., 21-23, Philadelphia, Pa., 25-Dec. 7.  
**DINGHAT FAMILY** (Lester-Bratton Co.): Washington, D. C., 11-16, Cleveland, O., 18-23, Akron 25-27.  
**DOVE OF PEACE** (Walter Damrosch): New York city Nov. 4—Indefinite.  
**ELIJAH** (Grand Rapids, Mich., 14, Rochester, N. Y., 20, 21).  
**ELTING, JULIAN** (A. H. Woods): San Francisco, Cal., Oct. 27-Nov. 18.  
**EVA** (Klaw and Erlanger): Philadelphia, Pa., 18-30.  
**FOY, EDDIE** (Werba and Luescher): Philadelphia, Pa., 11-30.  
**GILBERT AND SULLIVAN OPERA** (Messrs. Shubert): Omaha, Neb., 10-13, St. Joseph, Mo., 14-16, Kansas City 17-30.  
**GIRL AT THE GATE** (Harry Askin): Chicago, Ill., Sept. 1—Indefinite.  
**GIRL FROM BROADWAY** (Thos. Alton): Ellenville, N. Y., 13, Warwick 14, Newton, N. J., 15, Belvidere 16, 30, Bethlehem, Pa., 17.  
**GIRL FROM TOKIO** (Durant, Tex., 13, Ardmore, Okla., 14, Gainesville, Tex., 15, Wichita Falls 16, Sherman 18, Greenville 19, Waxahatchie 20, Corsicana 21, Teague 22, Mexia 23, Waco 24, Taylor 27, Austin 28).  
**GODDESS OF LIBERTY** (Jos. E. Howard): St. Louis, Mo., 10-16.  
**GORDON, KITTY** (Joseph M. Gaites): Boston, Mass., 11-23.  
**GYPSY, THE** (John Cort): New York city Nov. 14—Indefinite.  
**GYPSY LOVE** (A. H. Woods): Syracuse, N. Y., 11-13, Rochester 14-16.  
**HANKY PANKY** (Lew Fields): New York city 11-16, Hartford, Conn., 19, 20.  
**HAPPY HOLMAN** (Gus Hill): Asheville, N. C., 13, Knoxville, Tenn., 14, Chattanooga 15, New Decatur, Ala., 16, Memphis, Tenn., 18-23, Birmingham, Ala., 25-30.  
**HEART BREAKERS** (Mort H. Singer): Fayetteville, Ark., 13, Ft. Smith 14, Little Rock 15, Memphis, Tenn., 16, Ft. Gibson, Pa., 17, Yazoo City 19, Jackson 20, Meridian 21, Selma, Ala., 22, Birmingham 23, Gadsden 25, Atlanta, Ga., 26, 27.  
**HITCHCOCK, RAYMOND** (Cohan and Harris): Chicago, Ill., Oct. 28-Nov. 16.  
**HOFFMAN, GERTRUDE** (Messrs. Shubert): Boston, Mass., Oct. 8-Nov. 16, New York city 20—Indefinite.  
**HYAMS, JOHN, AND LEILA MCINTYRE** (Jos. M. Gaites): Chicago, Ill., Oct. 27-Nov. 17.  
**KILB AND DILL** (San Francisco, Cal., Sept. 1—Indefinite).  
**LAMARINI GRAND OPERA** (Mario Lamarini): Los Angeles, Cal., Oct. 28-Nov. 16.  
**LEAN, OCEIL, AND FLORENCE HOLBROOK** (Joseph M. Gaites): St. Louis, Mo., 9-15, New Bedford 16, Worcester 21, Springfield 22, 23, Pittsfield 25, Great Barrington 26, Albany, N. Y., 27, 28.  
**LITTLE BOY BLUE** (Henry W. Savage): Lewiston, Me., 13, Bangor 14, Portland 15, 16, Lawrence, Mass., 17, Fall River 19, New Bedford 20, Worcester 21, Springfield 22, 23, Pittsfield 25, Great Barrington 26, Albany, N. Y., 27, 28.  
**LITTLE MILLIONAIRE** (Cohan and Harris): Detroit, Mich., 10-16.  
**LITTLE MISS FIX** (Werba and Luescher): Orlinda, Can., 13, Barrie 14, Guelph 15, London 16, St. Thomas 18, Woodstock 19, Stratford 20, Galt 21, Hamilton 22, 23, St. Catharines 26, Rochester, N. Y., 26, 27.  
**LOUISIANA LOU** (Harry Askin): Reading, Pa., 15, Scranton 16.  
**LOUISIANA LOU** (Harry Askin): Knoxville, Tenn., 18.  
**MACDONALD, CHRISTIE** (Werba and Luescher): Indianapolis, Ind., 11-13, Louisville, Ky., 14-16, Buffalo, N. Y., 18-23, Dayton, O., 25, 26.  
**MADAME SHERRY** (Co. A: Messrs. Woods, Frasee and Lederer): Paterson, N. J., 11-16, Philadelphia, Pa., 18-30.  
**MADAME SHERRY** (Co. B: Messrs. Woods, Frasee and Lederer): Lake Charles, La., 13, Beaumont, Tex., 14, Galveston 15, Houston 16, San Antonio 20-24.  
**MADAME SHERRY** (Co. D: Messrs. Woods, Frasee and Lederer): Newton, Ia., 13, Boone 14, Cedar Rapids 15, Waterloo 16, Marshalltown 17.  
**MERRY COUNTERS** (Messrs. Shubert): New York city Aug. 20—Indefinite.  
**MERRY WIDOW** (Henry W. Savage): Boston, Mass., 11-23.  
**MERRY WIDOW** (Henry W. Savage): Newburgh, N. Y., 13, Kingston 14, Walden 15, Hudson 16, Fort Plain 21.  
**METROPOLITAN GRAND OPERA** (Philadelphia, Pa., Oct. 31—Indefinite).  
**METROPOLITAN GRAND OPERA** (Guthrie-Cassara): New York city Nov. 11—Indefinite.  
**MISS NOBODY FROM STARLAND** (Mort H. Singer): Anniston, Ala., 13, Gadsden 14, Rome, Ga., 15, Chattanooga, Tenn., 16, Augusta, Ga., 18, Athens 19, Macon 20, Columbus 21, Albany 22, Tallahassee, Fla., 23, Palatka 25, Jacksonville 26, 27, Savannah, Ga., 28.  
**MODERN EVE** (Mort H. Singer): Denver, Colo., 10-16, Ogden, U. 18, Salt Lake City 19-21, Provo 22, Redlands, Cal., 23, Los Angeles 24-30.  
**MODERN EVE** (Mort H. Singer): Jacksonville, Ill., 13, Decatur 14, Danville 15, Bloomington 16, Aurora 17, Dubuque, Ia., 18, Winona, Minn., 19, Eau Claire, Wis., 20, Wausau 21, Menominee, Mich., 22, Appleton, Wis., 23, Racine 24, Green Bay 25, Oshkosh 26, Janesville 27, Rockford, Ill., 28.

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MONTGOMERY AND STONE, ELSIE JANIS (Chas. Dillingham): New York city Oct. 25—Indefinite.

MONTREAL GRAND OPERA: Montreal, Can., Nov. 1—Jan. 25.

MUTT AND JEFF (Co. A; Gus Hill): Meridian, Miss., 13, Hattiesburg 14, Mobile, Ala., 15, 16, New Orleans, La., 17-23, Houston, Tex., 24, 25, Galveston 26, Austin 27.

MUTT AND JEFF (Co. B; Gus Hill): Grand Rapids, Mich., 10-16, Chicago, Ill., 17-20.

MUTT AND JEFF (Co. C; Gus Hill): Olean, N. Y., 13, Bradford, Pa., 14, Salamanca, N. Y., 15, Jamestown 16, Warren, Pa., 18, Erie 19, Titusville 20, Oil City 21, Franklin 22, Meadville 23, Greenville 24, Warren 25, Lorain, O., 27.

MUTT AND JEFF (Co. D; Gus Hill): Hanover, Pa., 18, Carlisle 14, York 16, Lancaster 16, Wilmington, Del., 18, Vineland, N. J., 19, Bridgeton 20, Atlantic City 21-23, Paterson 24-26.

MUTT AND JEFF (Co. E; Gus Hill): Blackville, S. C., 13, Barnwell 14, Sanderaville, Ga., 15, Wrightsville 16, Hawkinsville 18, Fitzgerald 19, Nashville 20, Thomasville 21, Quitman 22, St. Augustine, Fla., 23, Daytona 24, Sanford 26, De Land 27.

MUTT AND JEFF (Co. F; Gus Hill): Scottsdale, Pa., 13, Houtdale 14, Donora 15, Monaca 16, Waynesburg 18, Barnesville 19, New Lexington 20, Shawnee, O., 21, Logan 22, Athens 23, Fomeroy 25, Gallipolis 26, Jackson 27.

MY LITTLE FRIEND (F. O. Whitney): Chicago, Ill., Nov. 11—Indefinite.

NAUGHTY MARQUETTE (Arthur Hammerstein): Galesburg, Ill., 13, Dayton, Ia., 17, Burlington 21, Ft. Dodge 26.

NEWLYWEDS AND THEIR BABY (Jefferson Bratton Co.): Butler, Pa., 13, Punxsutawney 14, Indiana 15, Greensburg 16, Latrobe 18, Blairsville 19, Tarentum 20, Homestead 21, McKeesport 22, Beaver Falls 23, Cumberland, Md., 25, Parsons, W. Va., 26, Elkins 27, Fairmont 28.

OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—Indefinite.

PHILIP ADOLF: New York city Nov. 12—Indefinite.

PINK LADY (Klaw and Erlanger): Philadelphia, Pa., 11-23.

PINK LADY (Klaw and Erlanger): Atlanta, Ga., 14-16, Selma, Ala., 20.

POWERS, JAMES T. (Messrs. Shubert): Toronto, Can., 11-16.

PRINCE OF PILSEN (Henry W. Savage): Erie, Pa., 13, Warren, O., 14, Canton 15, Akron 16, Detroit, Mich., 18-23, Saginaw 24, Bay City 25, Flint 26, Jackson 27.

QUAKER GIRL (Co. A; H. B. Harris, Inc.): Providence, R. I., 11-16, Springfield, Mass., 18-20, Hartford, Conn., 21-23, Brooklyn, N. Y., 25-30.

QUAKER GIRL (Co. B; H. B. Harris, Inc.): San Antonio, Tex., 13, 14, Los Angeles, Cal., 18-23, San Diego 24, 25, San Bernardino 26, Riverside 27.

RED PETTICOAT (Messrs. Shubert): New York city Nov. 13—Indefinite.

RED ROSE (John C. Fisher): Moose Jaw, Can., 13, Swift Current 14, Medicine Hat 15, Lethbridge 16, Calgary 18-20, Vancouver 22, 23, Seattle, Wash., 24-30.

RING, BLANCHE (Frederic McKay): North Adams, Mass., 13, Pittsfield 14, Troy, N. Y., 15, Kingston 16, New York city 18-23, Utica 25, Syracuse 26, 27.

RING, JULIE (J. P. Goring and Co., Inc.): Dallas, Tex., 11-13, Oklahoma City, Okla., 14, 15, El Reno 16, Enid 17, Arkansas City, Kan., 18, Independence 19, Bartlesville, Okla., 20, Joplin, Mo., 21, Vinola, Okla., 22, Tulsa 23, Muskogee 24, 25, McAlester 26, Durant 27.

ROBIN HOOD (Daniel V. Arthur): Lancaster, Pa., 14, Reading 16, Baltimore, Md., 18-23.

ROSE MAID (Co. A; Werba and Luescher): Newark, N. J., 11-16, Atlantic City 18-20, Trenton 21-23.

ROSE MAID (Co. B; Werba and Luescher): St. Louis, Mo., 10-16, Kansas City 17-23, St. Joseph 24, 25, Des Moines, Ia., 26, Omaha, Neb., 27, 28.

ROSE OF PANAMA (John Cort): San Diego, Cal., 11-13, Pasadena 14, San Bernardino 15, Riverside 16, Los Angeles 17-23.

SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—Indefinite.

SCHOOL DAYS (W. B. Fredericks): Williamsport, Pa., 16.

SEVEN HOURS IN NEW YORK (Messrs. Wee and Lambert): Burlington, N. J., 13, Lancaster, Pa., 15, York 16, Hanoverburg 19.

SIDNEY, GEORGE (A. W. Herman): Bay City, Mich., 13, Saginaw 14, Owosso 15, Flint 16, Port Huron 17, Ann Arbor 18, Tecumseh 19, Adrian 20, Morenci 21, Bryan, O., 22, Van Wert 23, Ft. Wayne, Ind., 24, Dayton, O., 25-27.

SMART SET (H. S. Dudley): Denton, Tex., 15.

SPRING MAID (Co. B; Werba and Luescher): Des Moines, Ia., 13, Kansas City, Mo., 14-16, Carthage 17, Oklahoma City, Okla., 18, Ft. Worth, Tex., 19, 20, Dallas 21-23, San Antonio 24-27.

SPRING MAID (Co. D; Werba and Luescher): Grafton, W. Va., 13, Fairmont 14, Morgantown 15, Connellsville, Pa., 16, Beaver Falls 18, Butler 19, Punxsutawney 20, Du Bois 21, Warren 22, Oil City 23, Ridgway 25, Wellsburg, N. Y., 26, Hornell 27.

THREE TWINS (Philip H. Niven): Jamestown, N. Y., 13, Titusville, Pa., 15, Oil City 16, Akron, O., 18-20, Youngstown 21, 22, Beaver Falls, Pa., 25, Latrobe 26, Johnstown 27.

TRUMPET, EMMA (Arthur Hammerstein): Washington, D. C., 11-16.

UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—Indefinite.

WEIR AND FIELDS: New York city Nov. 21—Indefinite.

WHEEL OF SOCIETY (Messrs. Shubert): Pittsburgh, Pa., 11-16.

WINNING WIDOW: Atlanta, Ga., 11-16.

WINSOME WIDOW (Florenz Ziegfeld, Jr.): Cleveland, O., 11-16.

WINTER GARDEN REVEAL (Messrs. Shubert): New York city July 22—Indefinite.

WOMAN HATERS (A. H. Woods): Washington, D. C., 11-16.

ZIEGFELD'S FOLLIES (Florenz Ziegfeld): New York city Oct. 21—Indefinite.

### MINSTRELS.

BIG CITY (John W. Vogel's): Canandaigua, N. Y., 13, Glens Falls 14, Lyons 15, Rodus 16, Newark 18, Geneva 19, Watkins 20, Canton, Pa., 21, Elmira, N. Y., 22, Corning 23.

DE RUE BROTHERS: Constantine, Mich., 13, Cassopolis 14, Buchanan 15, Dowagiac 16.

DOWN IN DIXIE (L. Barlow): Williamsport, Md., 13, Berkeley Springs, W. Va., 14.

DUMONT'S FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—Indefinite.

EVANS'S HONEY BOY: Memphis, Tenn., 10-13, Ft. Smith, Ark., 15, Springfield, Mo., 16.

FIELD, AL. G.: Ft. Worth, Tex., 13, 14, Dallas 15, 16, Shreveport, La., 17, 18.

PRIMROSE AND DICKSTADT: Chicago, Ill., 5-23.

### BURLESQUE-EASTERN WHEEL.

AL. REEVES'S: Boston, Mass., 11-16, Springfield 18-20, Albany, N. Y., 21-23.

AMERICAN BEAUTIES (Ed. E. Daley): Detroit, Mich., 10-16, Toronto, Can., 18-23.

BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Albany, N. Y., 11-13, Worcester, Mass., 14-16, Boston 18-23.

BEHMAN (Jack Singer): Newark, N. J., 11-16, Philadelphia, Pa., 18-23.

BEN WELCH'S (Jacob Lieberman): St. Louis, Mo., 10-16, Kansas City 17-23.

BON TONS (James Burns): Springfield, Mass., 11-13, Albany, N. Y., 14-16, Brooklyn 18-23.

BOWERY (Geo. H. Harris): Providence, R. I., 11-16, Boston, Mass., 18-23.

COLLEGE GIRLS (Max Spiegel's): New York city 11-23.

COLUMBIA (Frank Conn): New York city 4-16, Bridgeport, Conn., 21-23.

CRACKER JACKS (Bob Manchester): Brooklyn, N. Y., 11-16, New York city 18-23.

DAZZLERS (Chas. B. Arnold): Baltimore, Md., 11-16, Washington, D. C., 18-23.

DEKREYER JACK (Sol. Meyers): New Orleans, La., Indefinite.

DRAMALANDS (Dave Marion): New York city 11-16, Paterson, N. J., 18-20, Hoboken 21-23.

GAITY GIRLS: Cleveland, O., 11-16, Toledo 17-23.

GAY MASQUERADERS (M. Messing): Boston, Mass., 11-16, New York city 18-23.

GINGER GIRLS (Manny Rosenthal): Pittsburgh, Pa., 11-16, Cleveland, O., 17-23.

GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Chicago, Ill., 10-16, Detroit, Mich., 17-23.

GIRLS FROM HAPPYLAND (Lou Hartz): Omaha, Neb., 10-16.

GOLDEN CROOKS (James Fulton): Paterson, N. J., 11-13, Hoboken 14-16, Philadelphia, Pa., 18-23.

HARRY HASTINGS: Chicago, Ill., 17-23.

JOLLY FOLLIES (Al. Rich): Washington, D. C., 11-16, Pittsburgh, Pa., 18-23.

KNICKERBOCKERS (Louis Robie): Syracuse, N. Y., 11-13, Utica 14-16, Montreal, Can., 18-23.

LOVE MAKERS (Sam Howe): Rochester, N. Y., 11-16, Syracuse 18-20, Utica 21-23.

MERRY-GO-ROUNDERS (Jefferson Bratton Co.): Brooklyn, N. Y., 11-16, Hoboken, N. J., 18-20, Paterson 21-23.

MERRY WIDOW (Louis Enstela): Kansas City, Mo., 10-16, Omaha, Neb., 17-23.

MIDNIGHT MAIDENS (W. S. Clark): Hoboken, N. J., 11-13, Paterson 14-16, Newark 18-23.

MOLLY WILLIAMS (Phil Isaacs): Philadelphia, Pa., 11-16, New York city 28-30.

QUEENS OF PARIS (Joseph Howard): Louisville, Ky., 10-16, St. Louis, Mo., 17-23.

ROBINSON CRUSOE GIRLS (Sam Robinson): Buffalo, N. Y., 11-16, Rochester 18-23.

ROSE SYDNEY (W. S. Campbell): Philadelphia, Pa., 11-16, Baltimore, Md., 18-23.

RUNAWAY GIRLS (Peter S. Clark): New York city 11-16, Brooklyn, N. Y., 18-23.

SOCIAL MAIDS (Robt. Cohn): Cincinnati, O., 10-16, Louisville, Ky., 17-23.

STAR AND GARTER (Dave Rose): Toronto, Can., 11-16, Buffalo, N. Y., 18-23.

TAXI GIRLS (Louis Hartz): Chicago, Ill., 10-16, Cincinnati, O., 17-23.

TROCADEROS (Frank Pierce): Montreal, Can., 11-16, Albany, N. Y., 18-20, Worcester, Mass., 21-23.

WINNING WIDOWS (Jacob Goldenberg): Toledo, O., 10-16, Chicago, Ill., 17-23.

WORLD OF PLEASURE (Dave Gordon): Bridgeport, Conn., 14-16, Providence, R. I., 18-23.

### BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): St. Louis, Mo., 10-16, Louisville, Ky., 17-23.

AUTO GIRLS (Teddy Simonda): Washington, D. C., 11-16, Allentown, Pa., 18, Reading 19, Harrisburg 20, Altoona 21, Johnstown 22, McKeesport 23.

BIG REVIEW (Henry P. Dixon): St. Paul, Minn., 10-16.

BOHEMIANS (Al. Lubin): Philadelphia, Pa., 11-16, Brooklyn, N. Y., 18-23.

CENTURY GIRLS (Walter Graves): Chicago, Ill., 10-16, Detroit, Mich., 17-23.

CHERRY BLOSSOMS (Max Armstrong): Omaha, Neb., 10-16, Kansas City, Mo., 17-23.

DAFFYDILLS (Arthur Muller): Toronto, Can., 11-16, Buffalo, N. Y., 18-23.

DANDY GIRLS (Charles F. Cromwell): Indianapolis, Ind., 10-16, Chicago, Ill., 17-23.

DANTE'S DAUGHTERS (Chas. Taylor): Newark, N. J., 11-16, Paterson 18-20, Scranton, Pa., 21-23.

FOLLIES OF THE DAY (Barney Gerard): Detroit, Mich., 10-16, Toronto, Can., 18-23.

GAY WIDOWS (Louis Oberwirth): Omaha, Neb., 17-23.

GIRLS FROM JOYLAND (Sim Williams): Brooklyn, N. Y., 11-16, Newark, N. J., 18-23.

GIRLS FROM MYSTERY (L. Talbot): Louisville, Ky., 10-16, Indianapolis, Ind., 17-23.

GIRLS FROM RENO (James Madison): Boston, Mass., 4-16, New York city 18-23.

HIGH LIFE IN BURLESQUE (Chas. Falke): Baltimore, Md., 11-16, Washington, D. C., 18-23.

JARDIN DE PARIS (Leo Stevens): Brooklyn, N. Y., 11-16, New York city 18-23.

LADY BUCCANEERS (H. H. Strouse): Paterson, N. J., 11-13, Scranton, Pa., 14-16, Philadelphia 18-23.

MERRY MAIDENS (Edw. Schaffer): Philadelphia, Pa., 11-16, Baltimore, Md., 18-23.

MISS NEW YORK, JR. (W. F. Fennessy): Milwaukee, Wis., 10-16, Minneapolis, Minn., 17-23.

MONTE CARLO GIRLS (Tom Sullivan): New York city 11-16, Brooklyn, N. Y., 18-23.

MOULIN ROUGE: Cincinnati, O., 10-16, Chicago, Ill., 17-23.

ORIENTALS (W. Cameron): Boston, Mass., 11-25, New York city 26-30.

PACEMARKERS (B. R. Patton): Harrisburg, Pa., 13, Altoona 14, Johnstown 15, McKeesport 16, Cleveland, O., 18-23.



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ROSE HUDS (Lew Livingston): Kansas City, Mo., 10-16, St. Louis 17-23.

STARS OF STAGELAND (Wm. Dunn): Cleveland, O., 10-16, Cincinnati 17-23.

TIGER LILIES (James Woodson): Minneapolis, Minn., 10-16, St. Paul 17-23.

WATSON'S (Dan Guggenheim): Scranton, Pa., 11-13, Paterson, N. J., 14-16, New York city 18-23.

WHIRL OF MIRTH (Robt. Gordon): Chicago, Ill., 10-16, Milwaukee, Wis., 17-23.

YANKEE DOODLE GIRLS (Alec. Gorman): Buffalo, N. Y., 11-16, Scranton, Pa., 18-20, Paterson, N. J., 21-23.

ZALIAH'S OWN (Harry Thompson): New York city 11-16, Boston, Mass., 18-20.

### BANDS.

BOSTON SYMPHONY (Dr. Karl Muck, conductor): Boston, Mass., 17.

SOUTHERN: Pittsfield, Mass., 13, Springfield 14, Westfield and Northampton 15, Gardner and Fitchburg 16, Boston 17, Fall River 18, New Bedford and Brockton 19, Portsmouth, N. H., and Dover 20, Portland, Me., 21, Brunswick and Augusta 22, Worcester, Mass., 23, Malden and Boston 24, Greenfield and Brattleboro, Vt., 25, Ludlow and Bellows Falls 26, Windsor and Randolph 27.

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# MOTION PICTURES

## COMMENT AND SUGGESTION



MRS. EDWARD H. CLEMENT, manager of the Bijou Theater in Boston, has voiced some ideas that THE MIRROR wants to pass along. That they are good, live, practical ideas, and not mere theories, is shown by their successful expression in the character of entertainment offered at the theater Mrs. Clement conducts. The fame of the Bijou, as a motion picture house over which the banner of art was raised to stay, has been great enough to spread beyond the confines of Boston. In some respects I understand that the theater has a sufficiently pronounced individuality to be placed in a class by itself, and this lonesome state is precisely what Mrs. Clement would like to see altered. According to a paper on "Standardizing the Moving Picture Theater," which she read at a recent meeting of the Massachusetts State Conference of Charities, there is plenty of room at the top, the approaching road is not impassable, and it pays to be there. This last argument should be particularly appealing.

Were it not for limited space we would print Mrs. Clement's address in full, but that being impossible, comment on its most salient features must suffice. It is easy to agree with almost everything she says, except the feasibility of any plan to standardize all motion picture theaters on an artistic level such as she outlines. Just so long as there exists a great disparity in the education, taste and physical environment of patrons of entertainments, it will be necessary to vary the means by which they are to be reached. This truth is so obvious that no doubt it occurred to Mrs. Clement, and perhaps she did not mean so much the marking of a certain standard for every theater as the need for more theaters joining the class that maintains a high standard. About such a contention there scarcely can be two opinions, and exhibitors



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may profit by noting conclusions based on actual experiences.

I particularly like the way in which she places the burden of the responsibility for the character of a house on the shoulders of its manager, in contradiction to the prevalent tendency to point to "the man higher up"—the producer who controls the output. To quote:

"The nature of the popular priced theater programme, in Massachusetts at least, is determined entirely by the manager. He may give or withhold from the public any pictures he chooses. While there is still much to be censured in the productions of both the trust and independent film manufacturers, the weekly releases permit a discriminating manager to select a sufficient number of dramatic, comedy and educational subjects to meet the needs of any theater, and yet avoid all films that are not desirable. From my own experience I have found that I am able to approve of about fifty per cent. of the pictures produced; the remaining fifty per cent. I consider so far below the desirable standard that I should refuse to exhibit them at any time or place. Of the fifty per cent. approved for the Bijou, part are exhibited immediately and part are kept on a reserve list for future booking."

Mrs. Clement then goes on to show that good pictures are to be had if managers will take the trouble to secure them, by giving the names of numerous excellent productions in drama, comedy, educational and scenic subjects. She continues: "Indeed there are so many really good pictures to exhibit that I wish I might ignore the unapproved fifty per cent. But it is a painful fact that the pictures in this list are often the ones generally demanded. I have in mind a series of Western pictures which I have never been willing to show. They are coarse and without



Off the Stage



As the Gardner in "Disraeli"



As Old Scrooge



As Lord Brooke in "Disraeli"

THOMAS BENTON CARNATION, JR., A CLEVER BOY ACTOR.



SCENE FROM "LINKED BY FATE."

Dramatic Picture to Be Released by the Melles Company Nov. 28.

wit and usually depict the antics of a would-be-funny bore. Undoubtedly the time will come when there will be a more or less universal standard for moving pictures, and what this standard will be is a question. There is at present some attempt at attaining it in the National Board of Censorship, but this censorship is evidently limited, and one is often astonished at the pictures it approves."

It seems to me that Mrs. Clement is drawing the line a trifle too fine in expecting any body of censors to reject pictures because they are deficient in artistic qualities, yet that is the wish she appears to convey. Western pictures may not be an appropriate offering for the Bijou Theater, but the audiences that enjoy such subjects are numerous and there are no reasons for supposing their influence to be harmful. A board of censors vested with power to place the stamp of disapproval on pictures lacking in wit, or artistic merit, is not to be desired, and there is no danger of such a board being formed.

But with the following I am in hearty accord: "The trouble that exists to-day, and the reason we hear the frequent and often times just condemnation of the programmes offered at motion picture theaters, is either that those who are responsible are not qualified to select the pictures or music, or that they fail in comprehending the capacity of their public for discriminating appreciation. It is not unusual to hear a manager or booking agent remark, 'Yes, that is good; I like it myself, but the public—they wouldn't care for that; the public doesn't want good music, it doesn't want lectures,' and so the poor public is obliged to accept a programme suited to exactly the order of intelligence the manager happens to attribute to it. As a result of this, the moral and artistic standard of the average moving picture show is below the taste of the audience that patronizes it. It is no doubt enjoyed by some, but many people of refinement and culture attend, who could not but welcome the needed improvement alike in picture, music and vaudeville number."

Concerning the place of singers in motion picture theaters, these remarks are of interest: "There are untried and unknown artists who are ready to respond with genuine enthusiasm when an opportunity for service offers itself. They are not to be found in the average motion picture theater for two reasons, and these reasons are not commercial ones as might be supposed. In the first place, singers who are students and who hope to improve know that the music they are expected to sing and the way they are expected to sing it will prove a certain death to artistic advancement. In the second place they find surroundings utterly lacking in inspiration. I have never found it difficult to secure singers, both men and women, who were earnest workers, taking a genuine pleasure in their appearances and always studying

and preparing themselves for future advancement. The chorus of thirty voices which we have organized for Sunday night programmes and for which only a nominal amount is expended, is a very fair example of what can be done."

Mrs. Clement has proved to her satisfaction that the ten-minute talk has a legitimate place in a programme, and she has this to say about illustrated songs: "I believe that the illustrated song could be made a wonderfully attractive feature were it produced to combine music, beautiful lyrics and artistic pictures. Such illustrated songs may exist at present but I have never been able to find them. In providing musical interludes for the programmes there is such a wealth of delightful music one never need feel at a loss. The folk songs of all countries, ballads of modern composers, song cycles, arias from the various operas, duets, trios, quartettes, are all possible of rendering in as simple or as elaborate a fashion as one chooses. I have found my audience at the Bijou listening with unmistakable enjoyment to the music of Florina, to solos from La Boheme, Tosca, Madame Butterfly and many other operas, and I do not believe that my audience is the only one which is capable of enjoying just such music."

One of the interesting experiments that has met with success at the Bijou has been the introduction of one-act plays. Generally they have been the work of well known authors and during the past four years at least thirty such plays have been presented each year. In every respect Mrs. Clement has striven to keep the theater she manages up to a high standard, and that her experiences with realities have not served to lessen her faith in a public appreciation is shown in the following paragraph from her address: "Is there any limit to the possibilities—where all that is best in art, literature, music and plays can be presented at a nominal cost, with the great public waiting right there to receive it? This public accepts what is now offered it because there is nothing better. When the improvement comes it will accept that too." Who will doubt that there is room for more Bijou Theaters in the country?

THE FILM MAN.

## INTEREST IN CONVENTION.

The call for the motion picture exhibitors of the state of Massachusetts to meet in Boston on Nov. 18 and 19 is meeting with hearty response. President Neff is receiving many letters from Massachusetts, and also other states, stating that exhibitors will attend the convention, and are anxious to affiliate with the Motion Picture Exhibitors' League of America. All arrangements have been made to entertain the visiting exhibitors and an enjoyable time is anticipated as well as a strictly business session. President Neff is in New York to attend the Exhibitors' ball on the 14th. He will reach Boston in time for the convention.

## AN EIGHT-YEAR-OLD ACTOR.

Thomas Benton Carnahan, Jr., Has Played Many Parts on the Stage and Before the Camera.

Thomas Benton Carnahan, Jr., the eight-year old actor whose many performances have shown remarkable versatility, and who recently has been featured in a number of motion picture plays, is the subject of great interest to his many friends, who predict for him a big future. Master Thomas has acted with the Vitagraph and Biograph companies, and more recently with the Kinemacolor company when he played the leading part in Jack and the Bean Stalk. He is said to be the highest salaried juvenile on the American stage.

Master Thomas was born in Pittsburgh, eight years ago and made his first public appearance at the tender age of eleven months when he "acted" in company with his parents. At the age of four he became a member of the Poli stock company in Waterbury, Conn., and played his first speaking part. The following year he was featured with Mary Emerson in her starring tour in The Making of Madalena, and Miss Emerson stated that she considered him her strongest rival for histrionic honors. At the completion of this engagement he returned to Poli's where for twenty-five consecutive weeks he remained as their chief box office attraction. His next venture was in vaudeville in an act that was expressly written for him, entitled The Leading Man. He remained in this company for two seasons as a feature attraction on the United Time.

Since then he has assumed roles in almost every branch of his profession, including light opera at the Casino Theater, where he essayed the part of Dick Deadeye in the juvenile cast of Pinafore.

Master Thomas, or "Junior" as he is affectionately known to his friends, has created many rôles, but his most notable work has been with all child casts, as in these he had greater opportunity to display his versatility. In the juvenile cast of Diarrell at Wallack's, although he was the youngest child playing a speaking part, he was assigned two rôles, and received high commendation from the press and public, and George Arliss, in speaking of Junior's work, said: "Thomas should not be permitted to wear a wig in the performance, as his sense of character is so keen that he is quite capable of depicting the different characters, without the aid of wig or makeup." So Thomas interpreted the various parts in his own curls and the critics pronounced his work a feature of the production.

Junior is a remarkably quick student and has memorized some very difficult parts in a short time. One of the longest parts he attempted was that of Old Scrooge in Dickens' Christmas Carol, played at the Children's Theater last Summer. He mastered this difficult part in two weeks, which is considered a record. He is really an exceptional boy. He has health, beauty, a rare intelligence and a keen sense of the fitness of things, thus making himself the unspoiled pet of all his acquaintances.

## NEW FILM CONCERN.

Among the new film incorporations is the International Film Company, New York city.

Among the incorporators are Joseph Klau and W. B. Gray of the Comet Film Company. The purpose of the company is to maintain a general theatrical and motion picture business.

## WITH THE FILM MEN.

George Greenbaum is in charge of the American offices of the Vitascope Company of Berlin. He expects to announce a new feature in a few days.

D. W. McKinney of Great Northern is rapidly recovering from a siege of illness which has kept him from active duty for over two months.

James H. Maher, formerly associated with the Swanson Exchange, is treasurer of the International Feature Film Company.

Business must be picking up in Iowa. Just received an announcement that Julius Singer had moved into larger quarters in Des Moines. Mr. Singer is manager of the Capital City Feature Film Service.

Maurice Winterbert says he has been known so long by his nom de theater, which is Saint Loup, that his friends have forgotten his real name. Greetings, Director Winterbert.

Sam Trigger, W. J. Sweeney and a group of Chicago officials of the Exhibitors' League had luncheon at the Screen Club last Friday. The object of the Chicago invasion has not been made public as yet, but President Sweeney expects to have important news for the exhibitor very shortly.

Vice-President B. E. Cornell of the Exhibitors' League is stopping at the Grand Union. Mr. Cornell has been instrumental in the introduction of many reforms in Syracuse, among them the restriction of picture shows to four reels, the elimination of all advertising on the screen and dropping of vaudeville in moving picture houses.

Harry Raver has been spending most of his time lately in evolving new ideas in paper for the Itala Company. Dame Rumor has it that his one sheets will be something entirely novel.

F. J. B.



## DOINGS IN LOS ANGELES.

**Kinemacolor Company is Hard at Work—Sennett's Keystone Comedies Are Going Strong.**

LOS ANGELES, (Special).—The Western Kinemacolor Company "beat 'em to it." It was announced that the big aggregation would get into action about the first of the year, here. Not only did General Director David Miles put over The Explorers, with grand canyon backgrounds on the way out, but the company has reeled off several pictures already from the Los Angeles studio, 4500 Sunset Boulevard.

Frank E. Woods and E. J. LeSaint, both have working squads in the field in addition to Mr. Miles's efforts. The company is working out Westerns, comedies and dramas, both domestic and the "woolly" kind.

Director Miles announces his need of scenarios of the kind intimated.

Director Rollin S. Sturgeon announces that he will hang no more of his principals over the ragged cliffs of Santa Monica canyon. He has not succeeded in reducing his gooseflesh since the last thriller of this character. George C. Stanley was the chief victim. "Ten-foot-line" Ward was on the windlass. The handle slipped. Stanley zipped from sight. He made fifteen feet straight down and succeeded in catching hold of the old, reliable snag, ever present in motion-pictures. He was rescued. Sturgeon denies that he became so excited he tried to throw Stanley a rope anchored with a rock. Your correspondent received no cigars with this story.

It is reported that Mackley is to locate in Los Angeles with his S. and A. company. Anderson will continue his efforts at Niles, Cal.

So successful have been Mack Sennett's Keystone comedies that the vice president and manager of the new organization has been forced to double up on product to meet the big demand. Beginning immediately, Mr. Sennett will put on four split comedies each week, meaning two full reels. The company is being augmented by more high class talent in addition to Ford Sterling, Mable Normand, Fred Mace and other stars formerly with the Biograph, where Mr. Sennett was a director of comedy.

If enthusiastic scenario writers would secure calm consideration of comedies sent the Biograph Company, Los Angeles office, they merely will direct their envelopes with the company's title. Some of the impulsive are using an editor's name, which does not please. This is a timely warning.

"Lead me to the Screen Club," were the first words of Frank E. Woods, as he struck the Rialto and beamed upon the citizens of this fair city. Unfortunately for "Spec." there was nowhere to lead him save to the man-with-the-apron, which was done. Del Henderson and a few live ones had a tentative scheme under way here for a branch of the Screen Club, a few weeks ago, but it is gasping for breath.

It is the opinion of leaders in the local film world that the immense picture colony here should have its own branch. It may come.

Two more newspaper men of Los Angeles quit the scenario business this week. They declare the "miserable" prices received from leading companies to be the fault. They prefer to write for the magazines. More straws! W. E. WING.

## VINEYARD FOR A SETTING.

One of the largest vineyards in the world was recently placed at the disposal of the Selig's Pacific Coast company for a period of two days, to be used as the setting for an unusual Italian romance. This mammoth wine ranch is located at Guasti, Cal., and comprises 4,000 acres of bearing grapevines in unbroken rows.

The vintage season was at its height when Producer Lem B. Parker took a company of fifteen people out to the vineyard and produced one of the most elaborate costume plays ever attempted by the Selig Company. Backgrounds for the various scenes show the vineyards with hundreds of pickers at work. Other scenes give background glimpses of the grapes as they are being hauled from the vineyards to the crushers over the company's narrow gauge railroad, the dumping of tons and tons of grapes at one time into the automatic conveyor, the huge fermenting vats, the almost feudal life of the great ranch house and its surrounding Italian colonists, and numerous other incidents of the work and play that can be seen on this vast estate.

Four hundred tons of grapes are crushed each day during the season in these vineyards, and grape juice is transferred from one process to another with the aid of huge conduits and mammoth fire hose, for all the world like mere water.

## MARY FULLER A CLEVER ACTRESS.

Mary Fuller, whose picture appears on the cover of this issue, is one of the Edison Company's most versatile players. She has appeared with success in parts ranging all the way from Aida to broad comedy. She has the reputation of being a gifted artist, who has profited by a thorough training.



"THE KERRY GOW."

Kalem Picture, Showing J. P. McGowan on Ground, Jack J. Clark and Alice Hollister Standing.

## ALL READY FOR THE BALL.

**Entire Palm Garden Has Been Engaged by Exhibitors' League—Many Entertainment Features.**

The committee in charge of arrangements for the New York Exhibitors' ball to be held at the Palm Garden, Fifty-eighth Street and Lexington Avenue, Thursday, Nov. 14, reports that everything is in readiness for what is expected to be the largest social affair in the history of motion picture activities. In view of the great crowd expected the entire Palm Garden, including two dance floors, has been engaged. Music will be furnished by the New York Hippodrome Band.

Among the entertainment features announced are comedy sketches to be given by members of the Lubin Company, the Chicago Essanay Company and the Imp Company. Individual appearances will be made by members of the Vitagraph, Thanhouser, Kalem, Solax, Eclair and other companies. Maurice Costello and Florence Lawrence, King Baggot and Florence Turner will lead the grand march.

Receipts will be used to defray expenses of the national convention of the Moving Picture Exhibitors' League of America, to be held in New York City next July. President M. A. Neff of the National League of Exhibitors and ex-Senator Joseph B. Foraker of Ohio, counsel for the League, will be among the notables present. Admission will not be confined to those immediately connected with the production or showing of motion pictures. President Samuel Trigger wishes to make the affair national in scope and everybody will be welcome.

## THRILLS IN "KINGS OF THE FOREST."

One of the most interesting features of the Selig Company's big feature film, Kings of the Forest, that was released Nov. 11, is the appearance of Baby Lillian Wade, a fascinating child actress. In this remarkable picture of wild animal life she plays an important part in many exciting scenes. Among the thrilling incidents in the picture is that in which the little girl sees a wild animal bound out of the jungle in search of prey. In the face of impending danger she lifts the lid of a large chest, crawls in, pulls down the lid and remains in security until the man-eater goes back into the forest.

## TO PICTURE "BEST SELLERS."

The newest announcement in the film field is that of the International Feature Film Company. This company will release three reel features taken from current plays and stories and negotiations are now under way for the filming of several of the "best sellers." The company will operate their own exchanges, twenty-two of which have been already opened in the larger cities, and maintain a regular weekly service.

## THREE-A-DAY REGULATIONS.

**Chicago League Passes Resolutions Limiting Exhibitors to That Number.**

At a recent meeting of the Chicago Exhibitors' League, resolutions were passed restricting members of the league to the use of three reels a day. The new policy has been adopted by the managers of nearly all of the motion picture houses in Chicago. W. J. Sweeney, president of the Illinois Exhibitors' League, is in New York at the present time working to have the branch of the League located here adopt resolutions calling for four daily releases. It is claimed that by arrangements of this kind better pictures may be shown without increasing the expenditure.

## BUSY DAYS AT SCREEN CLUB.

**Members are Pleased with New Quarters on Forty-Fifth Street.**

The Screen Club quarters at 163 West Forty-fifth Street were formally thrown open to members last Saturday night, and from early evening until after midnight the rooms were filled with motion picture men. The house committee, comprising John Bunney, chairman, Harry R. Raver, J. H. Gebhardt, C. A. Willat, James Kirkwood, Hopp Hadley, Calder Johnstone and President King Baggot, ex-officio, acted as hosts and extended an individual welcome to each member of the club.

## EXHIBITORS LIKE COUPON PLAN.

Since the announcement of the American Tobacco company's plan, whereby Tokio cigarette coupons are to be accepted in place of cash for admittance to motion picture theaters, the response from exhibitors has been unexpectedly prompt, according to the report of Captain Fritz Du Quesne, the originator of the scheme. Many managers of theaters apparently believe that an arrangement by which they may receive coupons and redeem them at five per cent. more than their face value, is to their advantage.

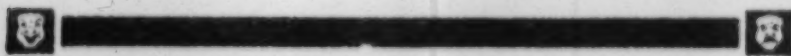
## SIEGFRIED IS AMBROSIO FEATURE.

The dramatization of the opera Siegfried is the subject of the Ambrosio three reel feature release which Edward Barry is handling on the state right plan. No expense has been spared on the production of the picture, and it should appeal to the lover of opera as well as the general public. Mr. Barry expects to announce an even bigger release in the near future.

## HOCHSTETTER PICTURES SHOWN.

The exhibition of the Hochstetter Utility Company's production of The Life of John Bunyan and Pilgrim's Progress at the Academy of Music in Brooklyn on Sunday, was attended by a large audience that received the pictures with evident enthusiasm.

## REVIEWS OF LICENSED FILMS



**The Skinflint** (Kalem, Nov. 2).—The work of William H. West stands out prominently as the one bit of art in this picture. While the story gives him ample opportunity in character delineation, yet it is rather weak as a drama. The premises have not been clearly set forth, and the relation some of the personages bear to the action is obscure. An old couple is introduced who are continually bawling Skinfint for money, with the evident purpose of showing up his disposition, though who they are is not made known. The story deals with an old farmer, hard hearted, and stingy. He refuses aid to his widowed sister, who loses her cow as a result, and it is not until he lies upon his deathbed that he repents of his mean ways, begs her to forgive him and offers her the wealth he has accumulated.

**The Moving Picture** (Essanay, Nov. 1).—"The way of the transgressor is hard" is the one great lesson brought home in this picture. Other pictures of the same order have been produced in the past, and perhaps many more will be shown in the future, but that does not detract from the interest the public will undoubtedly exhibit in this one. It is not only successful in its purpose as a lesson, but it is an artistic achievement in revealing life's pathos. Deadened with liquor, unclean and disheveled, a woman stumbles into her miserable tenement room one evening, lights the candle and seats herself at the table to live-over again, for the last time, memories of bygone days. Like many of her sisters, she was vain and unsatisfied with the meager life she was compelled to live as the wife of a young engineer and looked for something better. The opportunity to change her distasteful condition came when the eyes of a man, one of the moral degenerates, often to be found in high society, entered her life. She was pretty, and he sought her with an intense passion. Tales of wealth and luxury blurred all sense of virtue within her and she succumbed. The man, grown tired of her, cast her off for another, and when she sought the forgiveness of her husband with the hope of returning she received the answer, "You have made your own bed, now lie in it." Her course from then on was straight down, and the pace that she followed was swift. She awakes from this reverie, burns the last note she received from her husband, and casts herself on the sun-baked bed to sink into oblivion—the only form of forgiveness that is hers.

**A Tragedy at the Court of Milan** (G. P. C., Nov. 1).—Where the producers secured their setting for this picture we do not know, but it is amazingly realistic and picturesque and lends enchantment to the tragic story told. It is said that the tale is based upon a happening in Italian history, in which a young and beautiful widow marries the faithless Duke of Milan. In order to save one of her friends a cavalier, the duchess makes a false confession, and when her sacrifice falls in its purpose and after the young fellow has paid the death penalty, the shock kills her. Any director is confronted with a difficult task in constructing a uniform tale that will maintain the continuity of the action around an historic episode of this kind. With this in mind, it is not to be wondered at that the spectator is forced to grope at times for the thread of the drama.

**Bobby's Dream** (Edison, Nov. 2).—Yale Boese as Bobby in this comedy sketch shows himself to be an intelligent little comedian, and supported, as he is, by Louise Sydmet as the mother, and Wadsworth Harris as the pirate chief, two of the Edison's able players, it is reasonably safe to say that the picture furnishes much cause for laughter. Bobby is of the bright kind, with an imagination out of the ordinary. At the beach he finishes his story book and with the remark upon his lips of "ain't that a dandy story?" falls asleep and lives over again the weird scenes instilled into his mind. The pirates, fierce and bold, bewhiskered and heavily armed rise from the sea and dash out upon him and his family, capture them, and carry them aboard their ship. Bobby, however, manages to escape, and soon he is rowing alone in a dory, looking for the black ship. He sights it, and goes to the rescue. By a superhuman effort he overpowers the outlaw on guard, snatches the cutlass, and then throws the pirate overboard. The very exaggerance of the setting and the situation in the last scene where Bobby faces his pursuers and shoots them down one by one, is productive of hilarious laughter.

**For Professional Services** (Edison, Nov. 2).—While the idea back of this comedy is almost too improbable to do service for a legitimate comedy, still there is mild humor to be found in the picture as a result of its artistic handling. The final climax is a "scream" that boys will be boys, and some college youngsters spend a great portion of their time in substantiating the correctness of the saying, according to this tale. Alice Morse, M. D., hangs out her shingle in a certain college town. The mere thought of a woman doctor impresses some of the students as a huge joke, and they decide to play a trick on her. They secure a wooden arm, and repair to their room, where Tom, the instigator of the plot, fastens it to his shoulder, while the others seek the doctor with the information that their friend has a broken limb which needs mending. She arrives, sees through the joke, and then shows herself equal to the occasion by announcing the case to be serious. Declaring that she needs her surgical instruments, she departs to return soon after with her brother, a powerful athlete. The boys gleefully chuckle over the success of their practical joke, until the doctor presents them with a bill for professional services rendered of \$50. They try to explain, but she refuses to listen, and, when they refuse she calls in her brother, who convinces them that it is best. Their joke turns out to be almost a funeral for them. It would seem impossible that the boys could not have known, when she was nailing the arm together that she was kidding them, and this method of annulling the humor of the situation, but C. Jay Williams as the director has made as much of it as possible. Cora Williams plays the part of the doctor, Charles Ozle her brother, and William Wadsworth the boy over-acted.

**Pat, the Southseaver** (Kalem, Nov. 1).—Farce rather than comedy is found in this picture that relates the rebellion and subsequent adventures of Pat a hot carrier, who resents the ill-treatment of his faithful wife. Domestic affairs reach a crisis when Pat leaves home, and in the course of his wanderings finds a fortune-teller in need of an assistant. The ex-hood carrier gets the job and disoriented in Oriental apparel proceeds to carry out his bluff. Pat's wife, much worried at his disappearance, seeks

information from this particular fortune teller, and, of course, recognizes the runaway husband. The meeting of the pair and the scenes showing Pat being led home and set to work at a washub provide ample farcical material.

**The Heavenly Voice** (Lubin, Oct. 31).—The situations in this film are likely to amuse, and other purposes than that in has none. There is no pretense of keeping within the bounds of probabilities. An aged major is in love with an attractive widow, whose particular passion is music. In passing a blacksmith shop the major hears a voice of wonderful quality, and on entering the shop he finds that the gifted person is John, the blacksmith. The young man is engaged to serenade the widow, whereas the major poses as the singer, with the result that he seems in a fair way to win his charmer's hand, but things go wrong. Mary, the widow's daughter, discovers the deception, takes a fancy to John, and their love affair pretty nearly proves the undoing of the major. The closing scenes of this picture showing how the widow learns of the trick are cleverly arranged.

**Heredity** (Biograph, Nov. 4).—At the conclusion of this drama there is one point definitely settled, and that is that the father is possessed of a contemptible character, and just how much this has to do with the evil between him and his son, a half-breed, is a question. The influence of heredity, as commonly understood, has been clearly set forth in the boy. There is strong dramatic sequence in the story, and it would seem that the producers have pursued the only course possible in driving home the point, and at the same time keeping the interest alive. The renegade, for such he is, is occupied with trading on the border of an Indian village. In time he meets a dusky maiden, who is afterward to become his wife and bear him a son. This boy grows to young manhood in the associations of his own people. At the time when the father's outfit is being attacked the boy bears the call of the blood through the war cries of the Indians, and consequently he is almost ready to desert his father's side for the other side. As it is, in the end the father is killed, and the mother and son are claimed by their own, and one feels that, after all, it is as it should be, for the son's associations have evidently kept alive the hereditary instincts within, and happiness could have been his only by submission to these instincts.

**In the Garden Fair** (Vitagraph, Nov. 3).—Two children are instrumental in bringing two lonely hearts together. The house next door to Mr. Cobb is occupied by a widow, Mrs. Ross, and her little girl. Mr. Cobb is a widower with a little boy. Propinquity soon leads to love, and the father and mother become engaged. Circumstances arise which cause a quarrel between them, and it falls to the lot of the children to again bring the estranged couple together. This is done in quite a unique fashion. The settings are picturesque, and there is a delightful air of romance throughout. Robert Gallison is cast in the role of the widower, Rose Taylor in the role of the widow, Helen Costello plays the little girl, and George Stewart the little boy.

**The Family Next Door** (Lubin, Nov. 2).—The Family Next Door is a photocomedy of full cast length, produced under the direction of Romaine Fielding with a cast of players admirably fitted to their respective roles. It is fifteen minutes of genuine enjoyment to witness this sprightly, immaculate little piece, and if there are any weaknesses in plot construction they are entirely overshadowed by the spontaneous humor visible throughout. Mr. Fielding essays only a minor role, that of the brother who conceives the plot to extricate the young swains from their difficulties, but he acts with a quiet restraint that is fascinating and projects his personality into scenes where he does not appear. Neighbors Ford and Heen have a dispute, which is settled in favor of the former by the bar referees much to the chagrin of the latter. The Ford boy and the Heen girl are lovers, and it matters not what their parents may think or do. The girl is locked in her room, and the boy's father refuses to allow him to visit her again. The brother of the boy is called into consultation, and he discovers the way out. How he does this and brings the young fathers together over a friendly glass furnishes fun for the rest of the picture.

**Pathe's Weekly** (Pathe, Nov. 4).—By far the most interesting feature of this week's release is the sinking of the steamer *Helvetia*, which was rammed by the steamship *Switzerland* of Britain in mid-ocean. It is evident that the Pathe Company had a camera on shipboard at the time, for we are shown the disabled ship partly submerged at first, and then sinking slowly to the bottom. It gives the spectator an entirely new idea of how a large boat takes the final dive that is so often spoken of. Other pictures worth mentioning are: The testing of a new automatic mail chute on the mail boxes of Washington, D. C., to facilitate the collection of the mail matter; the Governor of Missouri reviewing the police of St. Louis, Mo., on their annual field day; Nell Whalen winning the 25-mile auto race on the Brighton Beach track; fifty thousand school children signing a petition to the Mayor of Philadelphia, asking that the Liberty Bell be sent to the International Fair in 1915; the one hundred and thirty-first anniversary of the surrender of Cornwallis to Washington being celebrated with a parade of soldiers and citizens at Yorktown, Va., and the Grand Prix Balloon Race of the Aero Club of France at St. Cloud.

**The Sheriff's Mistake** (Lubin, Nov. 7).—Frankly disappointing is this picture, in regard to the story as well as the settings used to form a background for its unfolding. Many a rite Western picture is saved from being utterly commonplace by reason of scenes of picturesque beauty, but the film in question has not even this saving grace. There is little variety in the settings, none of which suggest the atmosphere of a ranch or the haunts of cowboys. The story is conventional. James Young, a secret service agent, is sent to arrest Big Bill, an outlaw, whose most recent offense is holding up a stage coach. A ranchman's daughter meets Young in the woods, and later, when a reward is offered for the capture of the outlaw, she believes him to be the man wanted, and leading a posse brings about his arrest. Young has lost the only letter that would prove his standing with the Government, and of course it devolves upon the girl to find this letter and capture the right man. The picture has little merit.

**A Money?** (Essanay, Nov. 8).—A "screamingly" funny picture throughout, keeping the audience in a continual roar; also very clever.

KALEM  
4--A WEEK--4

## A Battle of Wits

The rivalry between a city bred man and a mountain bred man for the love of a mountain beauty resolves itself into a battle of wits. An exceedingly interesting photoplay.

Released Monday, Nov. 25th. One and Three-Sheet Four-Color Litho Posters.

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Two men quarrel over a line fence and a valuable water right. A pitched battle takes place and it looks like war to the death, but a woman steps in and changes the situation materially.

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## The Chaperon Gets a Ducking

A story of a too popular chaperon. (On the same reel)

## Ruth Roland, The Kalem Girl

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## THE MAYOR FROM IRELAND

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## THE GOVERNOR'S CLEMENCY

Release of November 21st, 1912

JIM owns an apricot orchard in California, and his letters to his brother Tom extolling the West and its opportunities allure the latter from the East. A frost ruins the orchard, and upon his arrival in the West Tom is forced to look for work. Failing to obtain it, and his wife in need of money back East, he decides to hold up the stage coach. By mistake he misses the coach and attacks the Governor. It proves to be a fortunate hold-up, because of the "Governor's Clemency."

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## THE PARALYTIC

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## THE JENKINS-PERKINS WAR

RELEASED FRIDAY, NOVEMBER 29

The political differences between old Hiram Jenkins and St Perkins, one a Bull Moose and the other a Wilsonite, start a feud between the families and separates Billy from Sallie—but "love" finds a unique way and the Jenkins and Perkins war is declared off.

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erly acted. Three young men go to a boarding house for their vacation. One of them suggests that he should keep the money of the party, and does it out daily. The other two consent. They are introduced to two pretty girls, and decide on an automobile ride. When they have reached their destination they have not enough to pay for the car. One feels illness, and after leaving his stickpin with the chauffeur as security they leave the girls and return home. Here they search for their money, but their friend has hidden it so effectively that it cannot be found. They pawn everything they have, and finally to get square pawn their friend's only clothes. Finding out later that their money was in the coat. Then begins a chase. They are forced to dress as women, and do house work, finally recovering the clothes from a tramp and getting back their money.

**Broken Hearts** (Pathé, Nov. 5).—This picture, although very well acted and photographed, is not appropriately named. Unless one were to read the story of the play he would be unable to understand where the title originated. Jim Brooks owns a mine in the West, which he had been working, and receives an offer from a firm in the East to buy the mine for \$100,000. He accepts the offer, tells his companions about it, and asks them not to say anything to his wife, as he wishes it to be kept a secret, as he intends to surprise her with a lot of presents. He leaves on the stage without telling his wife where he is going, and after waiting for him all night, decides to leave home. She goes away, but is followed by an Indian servant of Jim's, who saves her from throwing herself under a train. In the meantime the husband has returned from his trip, and arrives home laden down with gifts. He finds a note from his wife, stating that she has gone forever. He tries to shoot himself, but is prevented. The Indian brings the wife home, and after explanations there is a reconciliation.

**The Dynamiters** (Selig, Nov. 5).—This is an original drama, and one that is sure to be well received. The daughter of a dynamite worker is loved by two men, one a surveyor and the other an assistant. She greatly favors the latter and has but little to do with the surveyor. On one occasion these two nearly come to blows over the affections of the girl. While carrying some explosives the favored lover has a fight with the surveyor and gets much the best of it. The surveyor, in order to "get back" at his rival, shoots at the dynamite bomb and blows it up. A wonderful exhibition of the power of this explosive is given here. The blame is placed on the innocent man and a posse starts to arrest him. The girl, however, delays them long enough to give him a start, and he rides away. An exciting chase follows. He is able to trace the blame to the guilty surveyor and he is arrested.

**A Queen for a Day** (Edison, Nov. 6).—Really, a most extraordinary film and one that carries one back to Hans Andersen and Baron Munchausen for probability. Deacon Jones, a missionary, decides to go to Africa and civilize the savages. He also takes his pretty daughter and her colored maid. On the ship (and by the way it was a terribly small boat for such a trip being only a little larger than a catboat) they meet three young men bound for the same place on a hunting trip. One of course, falls in love with the "reverend's" daughter. The three boys are rather surprised to learn that the minister and his party have not been heard of when they go to call. They start out directly on a hunt for the lost ones, who have been captured by the Kulus. The king insists that the negroes become his queen, and intends the deacon and his daughter for "stew." Dick is captured also and much interest is shown by the natives in his gun, which they do not understand. By a clever ruse the negroes enable them all to escape. They go to the hut of the missionary, where a miniature war takes place, to end in the complete rout of the natives. C. Jay Williams directed the picture.

**The Substitute Heiress** (Lubin, Nov. 5).—With Arthur Johnson playing the part of "Arthur Johnson" in the above photoplay everything was bound to be good. "Arthur Johnson" is a wealthy Westerner, and visits his broker in New York, to see about some of his enterprises. The broker sends him to his country home, telegraphing his daughter to take care of him over the week-end. She, however, had other matters to attend to, and gets her sweet-faced maid to take her place. Of course, "Arthur" falls in love, and there is all evidence of reciprocation. He leaves the manor on Monday, and receives a letter the following week announcing the wedding of the daughter. He decides he will make his misery complete by going to it. At the church he realizes that the girl is not his ideal, and leaves of the bride. He rushes back to the house, and is greeted by the maid, who at first refuses to marry him, but later consents.

**Her Education** (Selig, Nov. 6).—"The Kid," who has never been known by any other name, and who is a daughter of the range, has grown up without schooling. Her father is shot by a saloonkeeper in her defense, and she follows the murderer and kills him. She then sets out to fulfill a promise made her dad, that she will get an education. While riding her horse to the college, which is miles away, she falls, and is stunned. She is rescued by Joe, a rancher who carries her to his home, where she lives for a week, and after a sad parting sets out again. Arriving at the college, the faculty refuse her admission, as she has not sufficient knowledge. She and a cowboy friend then proceed "to shoot up the place." They are later arrested, but acquitted in court. She hastens back at once to Joe and the plains.

**The Face or the Voice** (Vitagraph, Nov. 5).—A picture in which Florence Turner and Maurice Costello appear never lacks interest, even if the story is not of much importance. In this case it is the remarkably sympathetic acting of Miss Turner, in particular, that holds the attention. The picture has been devised to point a moral, the folly of falling in love with a woman because she is beautiful or gifted, when in reality it is her nature that counts. Myra is a rather plain little person, but she possesses a glorious voice, while her sister, Undine, is strikingly beautiful and correspondingly vain. Events transpire to lead Hale to believe that it is Undine who sings so charmingly, and with the aid of her unselfish sister she keeps on the deception. When the truth is disclosed Hale sees the sister in the true light, and after breaking his engagement to marry Undine he soon learns to appreciate Myra at her proper value. The story is too improbable to suggest the realities of life, emotional or otherwise, but the finished and natural acting is a delight to follow. Miss Turner makes the part of Myra a delightful character study, and Undine is well played by Leah Baird.

**Mountain Dew** (Kalem, Nov. 4).—Moonshiners seem to be a particularly lucrative subject for the makers of motion pictures. The film in question, that shows the experience of a young secret service officer with a moonshiner

# BIOGRAPH FILMS



Released November 11, 1912

## GOLD AND GLITTER

Both Man and Girl Separate the Superficial from the Real

As the husband leaves for the lumber regions, his wife gives him a memory message to be opened after his arrival. Attracted by a maid, cherished by the love of two old brothers, he forgets it until some time later. The message serves its purpose, however, for through it, after a thrilling experience, the maid learns the true value of the man's love, while he in his turn goes back to his waiting wife and finds there, along with his shame and regeneration, his heart's desire.

Approximate length, 990 feet.

Released November 14, 1912

## MY BABY

The Story of a Thoughtless Promise

When the double wedding takes two daughters away from the old man at once, the youngest, now the only one left, in outraged spirit promises never to leave her father, but soon she, too, is departing for a new home. Then comes a cold, hard fact of life. The son-in-law claims his right to make a home alone for his wife. In his bitterness and anger, the father denies them both the house. Several years later the lonely old man meets at the gate a babe in arms. When he learns whose baby it is, heart hunger craves another sight, and sought, brings with it the only natural result.

Approximate length, 990 feet.



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November 25

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November 26

## ROPED IN

A Western comedy based on the results of a mail-order marriage. The situations are refreshing and delightful. The comedy is real and the laughter will come long and loud from the audience that witnesses this picture. About 1000 ft. Myrtle Stedman and Lester Cusio are seen to advantage.

November 27

## THE HOBO'S REST CURE

Another bright comedy. One of the season's best, in fact. A tramp is forced to idle his time away. This puts a new phase on his hitherto even existence and he rebels. About 1000 ft.

November 28

## THE TRIANGLE

A very intense drama founded upon the eternal three that make the human equation. Two men and one woman. A theme that is as old as time worked out in an entirely new way. Thomas Santschi, Bessie Eyton and Herbert Rawlinson play the principal characters. About 1000 ft.

November 29

## FRIENDS IN SAN ROSARIO. BY O. HENRY

One of the most delightful comedy dramas in recent years is this subject from the pen of that famous humorist O. Henry. This tells how two neighboring bankers in a small town helped each other out when the bank examiner got after one of them. About 1000 ft.

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Direction of ARTHUR D. HOTALING

and his pretty daughter, is about on a par with many other pictures of the type. Lane is sent to arrest the moonshiner; they meet and both suffer bullet wounds. Mary, the moonshiner's daughter, finds Lane lying helpless by the roadside, and takes him to her home. They fall in love, and when the secret service officer learns that the girl's father is the man he is after, he reports at headquarters that he cannot make the arrest. He is discharged, another man is sent out in his place, and Lane warns the moonshiner in time for evidence of his illegal trade to be destroyed. As a reward he gets Mary. The plot is highly artificial, and there are few moments of dramatic suspense.

**The Voice of Warning** (Selig, Nov. 4).—The acting of Reine Greenwood, an extremely clever little girl, is largely responsible for the success of this picture. In a capital part she is the star of the production. Mrs. Ryan is discharged from employment as a servant, and unable to find other work she lives with her little daughter, Myra, in a poor tenement, their resources steadily diminishing. When the mother is taken sick the child attempts to provide for her, and when the money is gone she begs for aid on the street, but the passers-by, rich and poor alike, refuse assistance. A grocer leaves a box of provisions on the lawn in front of a house, and Myra appropriates the eatables. But on the way home she stops to listen to an evangelist preaching from the text, "Thou shalt not steal," and her childish conscience being awakened, she returns the provisions to Mrs. Martin, the woman who discharged her mother. Of course, there is a happy ending. Reine Greenwood does some excellent work, especially in scenes where childish miseries are revealed. Adrienne Kroeel is satisfactory as Mrs. Martin, as is Lillian Crittenden in the part of Mrs. Ryan.

**Chains** (Essanay, Nov. 5).—The folly of a too unselfish youthful devotion is dramatically set forth in this picture that is a distinctly plausible creation. The opening scenes show the devotion of a young man and a young woman engaged to be married, and the moral weakness of the man, who in a fight over a game of cards kills one of his companions, and is sentenced to fifteen years in a penitentiary. The girl insists that she will marry him anyway, the ceremony is performed and long, heartbreaking years follow. Prison life intensifies the evil nature of the man, who gradually is transformed into an impenetrable brute, and the faithful girl, snubbed by her former friends, is made to suffer the shame of his crime. Finally the inevitable other man comes into her life, but because of the marriage chains that bind her she is forced to go on her way alone, and so it is to the end. For the sake of a happy ending the logical development of this picture has not been sacrificed, and on that score, as well as for the interesting, well-acted scenes, the producers are to be congratulated.

**A Baby's Shoe** (Edison, Nov. 1).—The foundation for the near-tragedy in this picture seems a bit far fetched, but, granting the premises, that a coachman out of a job probably will hunt in vain for work because of the increasing popularity of automobiles, the story does very well. It has plenty of conventional heart interest. Forest is a coachman employed by Dr. Wilton, who, exasperated at being kept waiting when the rig should have been at his door, and further exasperated by following mishaps, purchases an automobile and discharges his coachman. Unable to find work Forest and his wife and child face hard times, until, driven to desperation, the aggrieved hostler decides to rob Dr. Wilton, the man responsible for his trouble. He is on the point of leaving the doctor's home with all the silver obtainable when he puts his hand in a pocket of his coat and draws out a baby's shoe that thoughtlessly he had placed there several hours previously. This arouses visions of his wife and innocent child, and conscience stricken he returns the silver. The following day the doctor, who had been watching proceedings from the adjoining room, offers the ex-coachman a position as his chauffeur and all ends happily. Scenes have been

well arranged by Director Charles J. Brabin, and leading parts are adequately handled by Gertrude McCoy, Walter Edwin, and Robert Brower.

**The Musketeers of Pig Alley** (Biograph, Oct. 31).—As a drama of slum life on the lower East Side of New York this picture is remarkably impressive. The street scenes and those laid in the ominous looking Pig Alley carry the touch of reality, and the characters of the Little Lady, the musician and the gangsters are well played. The Little Lady and the musician are lovers, but he is poor and goes away to earn more money. While he is absent the girl is insulted by Snapper Kid, the leader of a gang, and being a high-spirited young woman she resents the insult. Later she goes to a gangsters' ball, and it is Snapper Kid who saves the girl from the clutches of a desecrating young man. This starts a gang war. Meanwhile the musician has returned and been robbed of a pocketful of money by the same Snapper Kid. How the musician and his girl finally befriend the young gangster and save him from the police after Pig Alley has been "shot up" provides a fitting climax for an interesting tale.

**A Modern Atlantis** (Vitagraph, Nov. 5).—Ruth Granland arrives at her home fresh from college, and also a very different girl from the Ruth Granland who had gone away. Bill and Jim, two of the village beaux, are very much in love with her, and almost come to blows over the matter. She decides that she will marry the one that can beat her in a footrace, knowing that neither will be able to. The race comes off and they are both badly beaten. About this time Jack Hall, the son of the minister, also arrives home from college, and the girl and he are soon fast friends, even to taking her from her two other admirers. When he puts the question to her she gives him the same answer. He prepares for the race that is to take place in the morning. One of the "preparations" is the securing of a cow, which he gets the two disappointed lovers to hold in the bushes. When the race has commenced the cow leisurely walks in front of the girl, and Jack wins the race and the girl. She is nettled at first, but later gives in with pleasant grace.

**The Clubman and the Crook** (Biograph, Nov. 7).—A good comedy, which is well played and keeps the interest of the audience up to the last moment. Billings is a clubman and wishes to go to join the "fellows," but his wife will not let him. He pretends to have gone to bed at her command, but as soon as she is asleep slips out and goes to his club. He leaves there at a fairly early hour and returns home. While he has been away a thief has slipped into the kitchen and bearing a noise, hides in a closet. It is the policeman and the maid who have made the disturbing noise. The cop goes some to the closet and locks the door, thinking it to be a rival. The clubman on his return finds that he has locked himself out and climbs through the window. The noise of his entrance awakens his wife. He also hears her and, throwing on a bathrobe, he tells her that there are burglars in the house, and together they hasten down to the kitchen. They find the cop and the maid. The cop thereupon arrests the thief in the closet and the wife faints. The husband is so overjoyed that he has escaped his wife's wrath that he pays the cop and the thief and all is well.

**Stenographer Wanted** (Kalem, Nov. 5).—Rather a clever idea and well worked out. Smith and Smith, father and son, wish a stenographer, and in answer to an advertisement receive a very pretty girl, whom they hire at once. Very little work is done by the firm during the girl's occupancy of the office, and both father and son vie with one another in dictating letters. Clients call to see them, but neither one will leave the room without the other, and when both answer the summons, one will sneak off to join the stenographer and the other will follow as soon as his absence is discovered. Both write notes to their favorite asking to call, and she invites them both. There is a scene, in the middle of which the girl's husband returns from a Polar expedition, and the coolness between father and son is dispelled as they leave the room in a rather sheepish way.

**His Auto's Maiden Trip** (Biograph, Nov. 7).—Two hoboes think that it is far better to find support by their wits than by their hands. So when they see an automobile coming down the street, and realizing that it is a new one which the owner does not know how to run, they appear to throw themselves in front of it. The owner is sorry, and carries the one that is hurt to his house, and feeds him all sorts of things while he is "convalescing." The other tramp stays in the dog kennel all the time, and is fed by the more fortunate one from the house. The policeman on the beat is in the yard one day, and, noticing some smoke coming from the kennel, investigates, with the result that the two are chased off the property by the "copper," who has had trouble with them before.

**Yellowstone National Park Wyoming, U. S.** (Edison, Nov. 8).—This truly wonderful park, the greatest of the world's natural wonders, has been well portrayed by the Edison Company. No expense has been spared to make the picture attractive. The gates leading into the park are shown, together with the stage that takes the visitors through. The remainder of the film is devoted to scenes showing the various buildings including the hotels. The scenery pictured are very interesting, as are the waterfalls.

**The American Rhine** (Kalem, Nov. 1).—Places of particular interest on the Hudson River from New York up to Albany are shown in this picture. Among the views are those of the Soldiers' and Sailors' Monument, Grant's Tomb, Indian Head, the highest point on the Palisades; Stony Point Hill, Washington's headquarters at Newburgh, boat houses at Poughkeepsie, and the Albany water front.

## Thanhouser

### three-a-Week

Sunday, "The Truant's Doom" Comedy  
Nov. 24

Tuesday, "The Thunderbolt" Drama  
Nov. 26

Friday, "The Forest Rose" 2 Reels  
Nov. 29

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Copper Mines at Brigham, U.  
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Salt Lake City and Its Surroundings

NEXT—A Chase Across the Continent—Nov. 23

### ASHLEY MILLER

The Little Girl Next Door  
The Foundling  
A Suffragette in Spite of Himself

NEXT—A Letter to the Princess—Nov. 23

### G. JAY WILLIAMS

A Doctor for an Hour  
Linked Together  
A Thrilling Rescue by Uncle Mun

NEXT—Sally Ann's Strategy—Nov. 20

### HAROLD M. SHAW

The Land Beyond the Sunset  
New Member of the Life-Saving Crew  
A Romance of the Rails

NEXT—The Old Reporter—Nov. 15

### CHARLES J. BRABIN

Young Mrs. Eaton  
A Baby's Shoe  
The Non-Commissioned Officer

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## KINEMACOLOR REVIEWS

**The Mighty Dollar.**—This picture in two reels, acted by the English company, goes to show that while new ideas may be scarce, skillful treatment of the old will make a very pretty story. It is the old story of two brothers in love with the same girl. The one who wins her is reduced to poverty and suffering, the other comes to America, marries and makes his fortune, returns and takes care of his less fortunate brother. There are many pretty scenes and skillful effects, the photography is unusually good, and the picture is much staidier than the American ones. The one larring note is the overacting of the English company.

**Canadian National Exhibition.**—Beautiful horses and women with pictures of the Canadian residents in their picturesque costumes go to make up this picture, which should prove interesting to every one.

**Moths of Asia Minor.**—The life of the moth from the larva through all stages of its development until it is shown in all the gorgeous colors of its full-fledged beauty. These educational pictures in all their beautiful coloring should be one of the greatest strides toward making the motion picture part of the curriculum of educational institutions.

## LICENSED FILM RELEASES.

**Monday, Nov. 18.**  
(Bio.) Their Idol. Com.  
(Bio.) Holst on His Own Petard. Com.  
(Kalem) The Kerry Gow. Special: Three-Reel Dr.  
(Kalem) Strong Arm Nellie. Com.  
(Kalem) The Landlubber. Com.  
(Lubin) The Good for Nothing. Dr.  
(Pathe) Pathe's Weekly, No. 47. Top.  
(Selig) A Man Among Men. Dr.  
(Vita) The Unusual Honey-moon. Com.

**Tuesday, Nov. 19.**  
(Cines) The Magic Elair. Com.  
(Cines) Caught with the Goods. Com.  
(O. G. P. C.) Whiffle's Nightmare. Com.  
(O. G. P. C.) The Beauties of Portugal. Sc.  
(Edison) A Noble Profession. Edu.  
(Esa.) The Dance at Silver Gulch. Dr.  
(Lubin) A Fugitive from Justice. Dr.  
(Selig) The Saint and the Sinner. Dr.  
(Vita) Romance of a Ricksaw. Dr.

**Wednesday, Nov. 20.**  
(Edison) The Masqueraders. Dr.  
(Edison) High Explosives as Used in the U. S. Army. Sc.  
(Edison) Sally Ann's Strategy. Com.  
(Esa.) The Scheme. Com.  
(Kalem) The Telltale Message. Dr.  
(Pathe) The Country Boy. Dr.  
(Selig) Atala. Dr.  
(Vita) Timid May. Com.  
(Vita) Darktown Duel. Com.

**Thursday, Nov. 21.**  
(Bio.) The Informer. Dr.  
(Esa.) Billy Mcintosh's Art Career. Com.  
(Lubin) Love and Treachery. Com.  
(Melies) The Governor's Clemency. Dr.  
(Pathe) A Question of Age. Com.  
(Selig) The Fire-Fighters' Love. Dr.  
(Vita) Six o'Clock. Dr.

**Friday, Nov. 22.**  
(O. G. P. C.) The Revolt of the Peasants. Dr.  
(Edison) A Letter to the Princess. Fifth Story of What Happened to Mary. Dr.  
(Esa.) The Penitent. Dr.  
(Kalem) The Flower Girl's Romance. Dr.  
(Lubin) The Drummer. Com.  
(Lubin) Taming Their Parents. Com.  
(Selig) Mike's Brainstorm. Com.  
(Vita) The Servant Problem. Com.  
(Vita) Billy's Burglar. Two-Reel. Dr.

**Saturday, Nov. 23.**  
(Cines) Manfredonia, Southern Italy. Sc.  
(Cines) Two Afflicted Hearts. Com.  
(Edison) A Chase Across the Continent. Dr.  
(Esa.) Broncho Billy's Heart. Dr.  
(Kalem) Red Wings and the Paleface. Dr.  
(Lubin) The Silent Signal. Dr.  
(Pathe) Red Eagle, the Lawyer. Dr.  
(Pathe) The Forest of Fontainebleau. Sc.  
(Vita) Wild Pat. Dr.

## FILM SUPPLY RELEASES.

**Sunday, Nov. 17.**  
(Mal.) Hissel Kirke. Dr.  
(Than.) Frankfurters and Quail. Dr.

**Monday, Nov. 18.**  
(Amer.) The Thief's Wife. Dr.  
(Comet) A Four-Cornered Wedding. Com.

**Tuesday, Nov. 19.**  
(Gau.) A Broken Idol. Dr.  
(Gau.) Battle Practice on a Cruiser. Naval.

**Wednesday, Nov. 20.**  
(Gau.) Gannett's Weekly, No. 37. Top.  
(Bell.) Don Cesar de Bazan. Two-reel drama.

**Thursday, Nov. 21.**  
(Solax) A Comedy of Errors. Com.

**Friday, Nov. 22.**  
(Amer.) The Would-Be Heir. Dr.  
(Gau.) Four Hearts That Beat as Two.

**Saturday, Nov. 23.**  
(Lax) The Wrong Flat. Com.  
(Solax) The Power of Money. Dr.

**Sunday, Nov. 24.**  
(Than.) Cross Your Heart. Dr.

**Monday, Nov. 25.**  
(Amer.) An Idol of Hawaii. Dr.  
(Gau.) Giving the Blind the Light of Knowledge.

**Tuesday, Nov. 26.**  
(Great N.) (Title not reported.)  
(Bell.) Father. Dr.

**Wednesday, Nov. 27.**  
(Comet) A Sleeping Burglar. Dr.

## UNIVERSAL COMPANY RELEASES.

**Sunday, Nov. 17.**  
(Hex) A Mother's Awakening. Dr.

**Monday, Nov. 18.**  
(Crystal) The Chorus Girl. Com.

**Tuesday, Nov. 19.**  
(Orystal) Her Old Love. Com.

**Wednesday, Nov. 20.**  
(Edison) A Criminal in Sight of Himself. Com.

**Thursday, Nov. 21.**  
(Edison) Oporto and Its Harbor. Sc.

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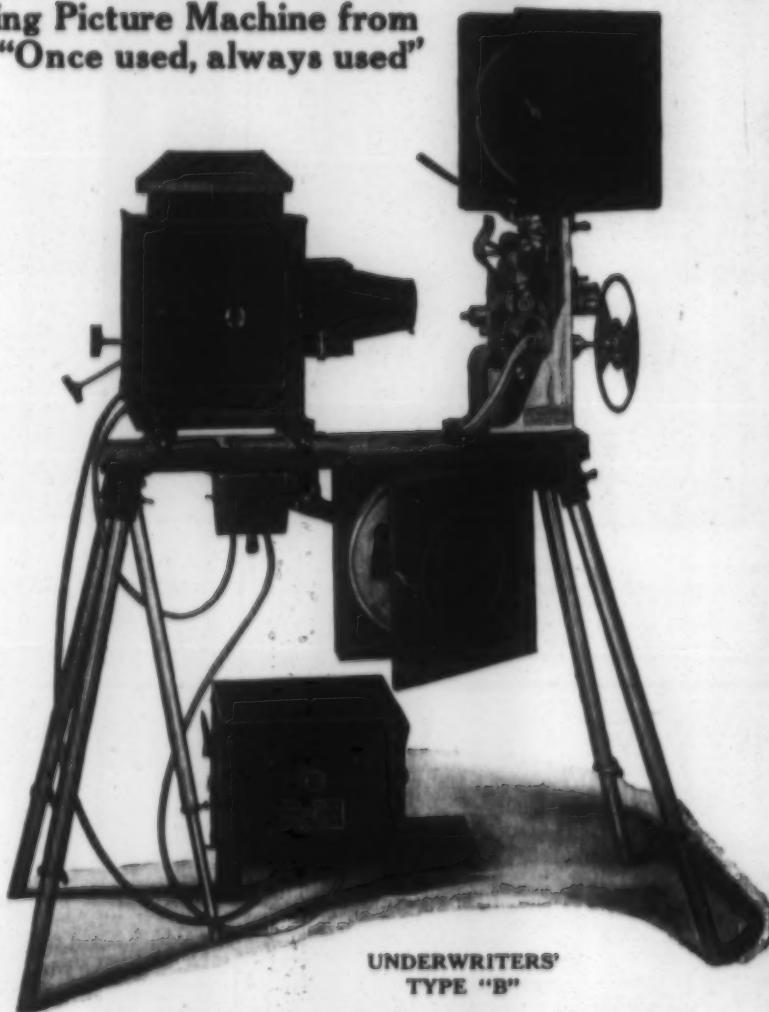
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TYPE "B"

## COMING EDISON FILMS

Tell Your Exchange You Want Them

Nov. 18—7170. A Thrilling Rescue, by "Uncle Mui," by Fred E. Nankival, the originator of "Uncle Mui." 1,000 feet. Comedy.  
Nov. 18—7171. The Old Reporter, by E. J. Montague. 1,000 feet. Dramatic.  
Nov. 18—7172. Hope—a Red Cross Seal Story, by James Oppenheim. Produced in co-operation with the National Association for the Study and Prevention of Tuberculosis. 1,000 feet. Dramatic.  
Nov. 18—7173. Tim, by James Oppenheim. 800 feet. Dramatic.  
Nov. 18—7174. A Noble Profession. Produced in co-operation with the Metropolitan and City Hospitals of Blackwell's Island, New York. 1,000 feet. Educational.  
Nov. 20—7175. High Explosives as Used in the U. S. Army. 325 feet. Descriptive.

Nov. 20—7176. Sally Ann's Strategy, by Louise Alvord. 675 feet. Comedy.  
Nov. 22—7177. A Letter to the Princess, Being the fifth story of "What Happened to Mary." Produced in collaboration with "The Ladies World." 1,000 feet. Dramatic.  
Nov. 22—7178. A Chase Across the Continent. 1,000 feet. Dramatic.  
Nov. 22—7179. The Third Thanksgiving, by James Oppenheim. 1,000 feet. Dramatic.  
Nov. 22—7180. Some Rare Specimens and a Few Old Friends, New York Zoological Park. 1,000 feet. Descriptive.  
Nov. 22—7181. The Totville Era, by Banister Merwin. 1,000 feet. Comedy.  
Nov. 22—7182. The Island of Ceylon, India. 1,000 feet. Scenic.  
Nov. 22—7183. On Donovan's Division, by W. Hanson Durham. 1,000 feet. Dramatic.

## Monday, Nov. 18.

(Imp) The Open Road. Dr.  
(Nestor) A Fight for Friendship. Dr.  
(Cham.) Blue Ridge Folks. Dr.

## Tuesday, Nov. 19.

(Gem) A Tongueless Man. Dr.  
(Bison) Trapped by Fire. Dr.  
(Relair) His Determination Rewarded. Dr.

## Wednesday, Nov. 20.

(Nestor) In the Long Run. Dr.  
(Powers) The Leg and the Legacy. Com.  
(Ambrosio) Grandfather's Forgiveness. Dr.  
(Universal) The Animated Weekly, No. 37. Top.

## Thursday, Nov. 21.

(Imp) The Candy Girl. Dr.  
(Hex) The Debt. Two-reel Dr.  
(Relair) Black Hand. Com.  
(Relair) Mother's Bank Roll. Com.

## Friday, Nov. 22.

(Victor) Was Mabel Cured? Com.  
(Powers) Her Yesterday. Dr.  
(Nestor) The Shanghai Cowboys. Com.

## Saturday, Nov. 23.

(Imp) One of the Braveest. Com.  
(Imp) The Rapids of the Luatza River, Finland. Sc.  
(Bison) The Half-Breed Scout. Two-reel Dr.  
(Milano) Boniface as a Blackamoor.  
(Milano) Castles and Landmarks of Italy. Sc.

## MUTUAL FILM CORPORATION.

## Friday, Nov. 15.

(Kay-Bee) The Altar of Death. Two-reel drama.  
**Monday, Nov. 18.**  
(Keystone) The Rivals. Com.  
(Keystone) Mr. Fix-It. Com.

## Wednesday, Nov. 20.

(Broncho) The Civilian. Two-reel drama.

## ANNEX FILM RELEASES.

## Wednesday, Nov. 20.

Wine, Women and Reformation.

## L. B. CARLETON

DIRECTOR LUBIN STOCK CO  
Coming Releases—The Good for Nothing, Nov. 18; Satin and Gingham, Nov. 24.

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ONE REEL SPECIAL  
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*The world's best scenario writers are invited to contribute their finest efforts to the Universal regularly! We not only offer the highest prices for available scenarios but also a steady market for your best works. Courtesy, quick handling of your manuscripts by experts and liberal terms will characterize our dealings with you. Big western stories desired at once and others, particularly comedies, as soon as possible.*

Address all scripts to Scenario Editor, Universal Film Mfg. Co., Mecca Bldg., Broadway at 48th St., New York City.

It sounds like a good story, but as produced it is not convincing.

**G. A Galley Slave's Romance** (Rez, Nov. 16).—A young woodchopper has a sweetheart who is lured by the rich seigneur of the parish. Several times the rich seigneur attempts to force his attentions upon the pretty girl, and each time he is caught and thrashed by the young woodchopper. In his rage he orders the arrest of the boy, but the boy manages to evade the policeman and in his escape is pursued to a cliff where he meets the seigneur. In the fight that follows the rich man is cast from the cliff and permanently crippled. The woodchopper is sentenced to prison for life. Later he wins a pardon through his efforts to save the life of the prison governor during an uprising of the slaves. He returns to his mother and sweetheart, and there is a happy reunion.

**G. When Cupid Runs Wild** (Imp. Nov. 11).—Truly, this is a captivating comedy. Not in the least is it conventional, and the four young people, victims of Cupid, have entered their various roles with that vim and seriousness which is productive of hilarious laughter. In all meekness we could suggest only one improvement that might have been made—the furnishing of marriage licenses for the two couples. It is a matter of detail that should not have been overlooked, for if the reviewer is rightly informed, there is not a county in the United States which does not demand a license for every ceremony performed of this kind. "The doctor advises the young actress to go West," says the first subtitle, and in the scene following we see her introduced into a village family, and to one of the country rubes, who immediately falls a victim to her beauty. He does this to the distress of the family's daughter, and because the actress does not care for the boy in the way she ought to, they make it up between them to restore the boy to his right senses. While carrying out their plans with apparent success, the actress' admirer arrives from the East, and she takes him into the plot, to make love to the country lass. Now here is where the mix-up comes. Propinquity causes the city boy and the country lass to fall in love. They sneak off to the parson's to be married, leaving a note for the other couple. They, in turn, after recovering from their astonishment, decide that, after all, they might do worse than join hands in facing life's battles.

**G. For the Honor of the Firm** (Eclair, Nov. 11).—Certainly nothing was left in the abstract in this photodrama, which fact might have proven a virtue if it had not been carried so far. It is a fairly good story, possessed of a certain amount of heart interest. After years of faithful service the manager of a large business corporation is discharged by the son after the death of his father. The former owner of the firm, though aware of the worth of his manager, neglected to make a provision for him before death, and the son, desiring to work young blood into the firm, dispenses with him. It is not made perfectly clear whether it is the son's extravagance or incapacity that is responsible for bringing the firm to a state of ruin. The manager's daughter, who as a violinist has supported her father during his idleness, learns of the firm's straits and carries the news to him. He approaches the young man, and when preferred aid is refused he declares he will save him in spite of himself. By mortgaging his home he obtains enough money to work the oil fields belonging to the firm. In the final scene, when the success of the business is assured and the young man asks to know the reasons for the old man's interference, he is told that "it was for the honor of the firm only." The various characters retire after this, leaving the daughter, who has played rather an inconspicuous part, to fall into the arms of the boy. This is inconsistent. There has been nothing to excuse it—nothing to show that they had been lovers.

**G. The Lighting of Love's Way** (Gem, Nov. 13).—For good, live melodrama, rife with stirring situations and picturesque scenery, this picture answers all requirements. It would appear that a special effort has been made to appeal to the class that enjoys the extravagant in a play, and the producers have succeeded admirably in their aim, for it is certain that the picture will win success. There is a sturdy young man in the lead role who has all the qualifications for a matinee hero. He is handsome with a perfect physique, and is an admirable actor. A young girl, admired by a hunchback, meets and falls in love with the young keeper of the lighthouse. In spite of the objections of the father and the interference of the hunchback, they are married and go to the lonely island to make their home. Nursing the injury he feels in being foiled in his desire to secure the girl for himself, the hunchback, several months later, makes his way to the island one night intent upon revenge. He waits until the husband has departed for the mainland to take in a supply of oil, and then climbs through the window to confront the girl, and inform her that unless she consents to go with him, he will destroy the lights, thereby putting many vessels in danger of being wrecked. Let it be said here, that the producers have secured a genuine lighthouse for the setting of this piece, and this in itself would be sufficient to give the picture a realistic atmosphere. An exciting

scene has been developed where the epileptic struggles with the girl on the top of the tower, and the husband, hearing the cries from below, is struggling with all his might to reach the island in time to save her. Of course, he does, and in the end the couple forgive the villain in spite of what he has done, realizing that his actions must have originated from an unbalanced mind.

**A Cowgirl Cinderella** (Nestor, Nov. 16).—One could hardly call the heroine of this story a cowgirl, even though she is charming and looks beneath the slim trim, dapper appearance suggests a page from a spring fashion book, and her actions conform quite closely to those of the demure maid in the city with the "devil" in her eye. Be that as it may, there is much to be commended in the picture and a little to be condemned. There is spontaneous fun, plenty of it, and while the idea is somewhat frayed from usage, it has been handled in rather an original manner. That which might have been eliminated, if one desired to see the artistic standard improved, was the burlesque furnished by the cowboys in the proper place. This role as it is played would be funny, but in a comedy that appears to be, on first acquaintance, a high-class comedy, it is entirely out of place and lowers the tone considerably. Louise Glum, cast as the cowgirl, manages to make herself very sweet and desirable in discharging first her loneliness and then her happiness at securing such a nice young man for herself. To dispel the quiet her folks give a ball, and it is here that she meets the boy in question, a young college fellow out West for his health. The boy finds it loses one of her slippers and the boy finds it, unconscious of whom it belongs to. By exercising the imagination one can guess the inevitable end.

**Dad's Mistake** (Nestor, Nov. 13).—It was the older sister who was made to suffer, and suffer hard, and just where the comedy comes in is hard to perceive. Dad makes the blunder of believing that the young man from the East is in love with his eldest daughter, and through his chatter raises her hopes of being loved until the disillusionment is a severe blow, though she bravely attempts to laugh it off as a joke. Her younger sister is the lucky one, and she is really a delightful creature as played by Dorothy Davenport, the leading woman of this company. William C. Dowling does fair work as the young man who is indirectly responsible for the mistake by not stating definitely in his note which one of the girls he seeks. It would seem, however, that he lacks the personality, or should we say magnificence, to justify the prominence allowed him in most of the company's pictures. As the story goes, there is a father possessed of two daughters. One is stout and unattractive; the other petite and charming. A desirable suitor pursues the younger one, while the father believes he is seeking the older. It would appear to be an impossible mistake for any one with discerning eyes, yet so it happens in this case. When the final climax is reached we can only feel sorry for the older sister, blame the father for being so black-headed and rejoice, justly, that the two young people are united. Humor in the situation is lacking, however.

**Their Children's Approval** (Eclair, Nov. 14).—It is gratifying to note the directness practised by the producers in the telling of this story. At the first the interest of the spectator is awakened in the love of the two old people, who still feel the surge of youth's blood in their veins, and then, when a twist of circumstances brings their two children together, we feel that something really worth while is going to happen. And it does. In a splendidly appropriate setting on board a ship the boy and girl, bound home to answer the summons of their parents, meet. They are ignorant of each other's identity and the girl, fearing to spoil the romance of it all, refuses to allow the boy to clarify the matter. When they reach home each is told of the approaching marriage, and each tries to persuade the parents against the step. They remonstrate up to the very last moment—until they meet at the church and discover the truth. In the scene where the boy makes a hasty proposal and the girl consents there is a joyous wave of humor. The girl plays her part beautifully. Under threat that the children will continue to withhold their consent if they are not allowed to marry, the parents approve, and the scene darkens on the double ceremony.

**Officer 174** (Imp. Nov. 14).—Without displaying conspicuous originality or profiting by impressive dramatic situations, Officer 174 is a commendable addition to recent releases. At least it is well acted, with King Baggot in the leading role, and no fault need be found with the manner in which the story has been handled. The patrolman in question is dead tired because he has been nursing his wife who is ill, and he goes to sleep at his post. An intoxicated young man happens along and he is robbed by thugs, while the inspector amply reasons for suggesting that Officer 174 be suspended. He is and soon the finances of the family are at a low ebb. Then the ex-patrolman sees that \$2,500 reward is offered for the capture of "Red" Holmes, a notorious crook who is only remaining for Officer 174 to make the arrest single handed and put himself back in the good graces of the depart-

# ECLAIR

TUESDAY, NOVEMBER 19th

**"His Determination Rewarded"**

A drama with a worthy moral.

THURSDAY, NOVEMBER 21st

**"Black Hand"** Split Reel

A fun novelty.

**"Mother's Bank Roll"**

An invention in comedy.

SUNDAY, NOVEMBER 24th

**"The Invisible" AND "Seville and Its Gardens"**

## ECLAIR FILM COMPANY

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BATHS, CASH WITH ORDER:

**FOR SALE**—Desirable piece of property in the heart of the theater district, suitable for moving picture theater or office building. Savannah is moving forward by leaps and bounds. This proposition is worth while. Georgia Real Estate Co., Savannah, Ga.

ment. He gets the reward, also his job, and there is general rejoicing. Scenes depicting patriots of the police force at headquarters, and the general confusion attending the arrest of the crook have been well handled. Mr. Baggot acts with dignity and force, and is supported by capable players.

**A Blackfoot Conspiracy** (Bison, Nov. 12).—Save that it presents scenes of Indian life and warfare without distortion, this picture would have a very slim chance of "getting over." The trouble between Blind Chief, Dark Cloud, Swift Wind, Black Ox, and the way in which it is depicted through the placing of an Indian maiden, is not made sufficiently clear. The picture is more likely to keep the audience guessing than interested. It seems that Blind Chief is going to install another and a younger warrior as the head of the tribe. Still another brave plans to foil the selfishness of the latter by appearing in the place of the man selected. Only after a liberal use of gunpowder and exciting chases through the forest is the bad "Injun" frustrated, and then it appears that most of the credit belongs to the Indian girl who loved the other.

**The Cowboy's Leap Year** (Powers, Nov. 13).—The plot of this story may not have been handled in precisely the same way before, but there have been others remarkably similar. A cook, well along in years and unattractive, is employed on a ranch, where numerous unmarried cowboys make their home. She sees a notice in a paper, stating that it being leap year there is no excuse for a woman remaining single, and promptly she tries to secure a husband from among the members of the household. When they all run away, she tells the ranch foreman that unless he finds her a mate she will leave. Rather than be stranded without a cook, he makes it appear that the ranch has been left to her, and she is rewarded with faithful service, and immediately the cowboys sing another tune. She promises to marry the one who arrives first with a ring. There is the customary race to be the first arrival, the discovery of the deception, the moment before the proposed ceremony and the familiar situation in which a cowboy is offered his choice between marriage and hanging. The actor in the part of Dutchie—intended to be comic—apparently attempts to imitate Alkali Ike, but with small success.

**The Troubles and Pleasures of a Sailor** (Powers, Nov. 13).—These views of life on a battleship will give pleasure to people who take an interest in the men who comprise the United States navy. They are well varied and the photography is excellent.

**Camping Out** (Rez, Nov. 14).—A picture of camp life is never without charm for the lover of nature in the wild, and the one in question will not prove an exception, although the comedy element is rather weak. Three young women and a like number of men occupy two camps within a convenient distance of each other, and the way in which they are paired off supplies material for a slight story. Two burlesque hoboes, also a perfectly harmless looking cow, make the less causes one frightened girl to climb to the top of a rail fence, are introduced for comedy purposes. The picture is mildly entertaining.

**The Bewitched Bandbox** (Milano, Nov. 16).—The title is sufficient to suggest the nature of this film that is a typical example of its class. For a production bearing the stamp of burlesque it is well enough done. A husband answers his wife and to appease her buys a new hat that he leaves in a big bandbox outside of a cafe while he has a drink with a friend. A boy removes the head covering from a horse, places it in the box, and adorns the horse with the new hat. When the husband starts home with the bandbox in hand it gets away from him and begins to do tricks, scolding the cow and the like. The picture will please audiences accustomed to that sort of thing.

**THOUSANDS** of dollars are being spent to make and buy the best features in the world. You can have them all without paying a penny extra if you

### "Demand that Universal Program"

MONDAY, NOVEMBER 18  
LOOK THESE OVER!

**IMP**—The Open Road. Drama.  
A perfectly delightful rural picture.  
**NESTOR**—A Fight for Friendship. Drama.  
Big situations well produced and acted.  
**CHAMPION**—Blue Rides Folks. Drama.  
Circumstantial evidence would have convicted Dallas of murder. Miraculous escape.

TUESDAY, NOVEMBER 19

**GEM**—A Tongueless Man. Drama.  
Beautifully emotional.  
**191 BISON**—Trapped by Fire.  
Not a single minute that something big is not being flashed. Powerful story. Big cast.

**ECLAIR**—His Determination Rewarded.  
A story about a criminal who, after serving his term, tries to live down his past.

WEDNESDAY, NOVEMBER 20

**NESTOR**—Is the Long Run. Drama.  
Showing a novel and dramatic method used by a Western desperado to escape a sheriff's posse.  
**POWERS**—The Log and the Legacy. Comedy.  
The first California Powers release. Delightfully funny.

**AMBROSIO**—Grandfather's Forgiveness and The Rapids of Ina River, Finland.  
The reconciliation of a prodigal son to his parents, and interesting scene.  
**THE ANIMATED WEEKLY**  
This week's news this week. Right up to the minute.

THURSDAY, NOVEMBER 21

**IMP**—The Candy Girl. Comedy.  
It is a scream from start to finish.  
**REX**—The Debt. Two-reel Drama.  
The big railroad wreck scene alone is well worth the money.

**ECLAIR**—The Blackhand and Mother's Bank Roll.  
Both of them comedies, and good laughable ones at that.

FRIDAY, NOVEMBER 22

**VICTOR**—Was Mabel Cured? Comedy.  
The practical joke of her father acted as a boomerang. See it!  
**POWERS**—Her Yesterday. Drama.  
Excellent story. Excellent acting.

**NESTOR**—The Shanghai Cowboys. Com.  
Cowboys called "halt" on fingerbrows and French cooking. Lively humorous.

SATURDAY, NOVEMBER 23

**IMP**—One of the Bravest and The Cranberry Industry.  
A rollicksome comedy full of laughs, and pleasing industrial.

**191 BISON**—The Halfbreed Scout. Two-reel Western Drama.  
The revenge he sought both spectacular and thrilling.

**MILANO**—Boniface as a Blackamoor and Castles and Landmarks of Italy.  
A riot of fun. On the same reel a pleasing scene.

SUNDAY, NOVEMBER 24

**ECLAIR**—The Invisible and Seville and Its Gardens. Com. & Rom.  
New kind of comedy and a beautiful tour through picturesque country.

**CRYSTAL**—The Quarrrel and The Valet and the Maid.  
Two comedies with original unique comic situations.

**REX**—The Broken Ring. Drama.  
It was joined in later years under dramatic circumstances.

If your Exchange cannot give you the full program or any part of it, write to us about it.

UNIVERSAL FILM MANUFACTURING COMPANY

Mecca Building, Broadway at 48th St., New York City

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Note the new address.



## LETTERS and QUESTIONS

Answered by "The Film Man."



Bennie From Lubinville received the following letter:

Kindly let me know through the columns of THE DRAMATIC MIRROR why a young lady by the name of Adele Lane is advertised as leading woman. I have known her for years and have never seen her play leading parts in pictures, only some parts in the company with Clara Williams. If she is not leading woman who lets her advertise herself that way? I used to work as sales girl with her in Bamberger's store in Newark a few years ago.

Bennie replies: You have Miss Lane misplaced. The lady has never been associated with Miss Williams in any picture. Each is assigned to different companies.

You say you have seen all of Lubin's pictures. The leading female parts in The Ingrate, The Western Courtship, The Detective's Conscience, The Ranger's Reward, The Sand Storm, The Renunciation were played by Miss Lane, not mentioning many others.

If you will look up the theatrical career of the lady in question for the past sixteen years you will find she was not clerking in a dry goods store.

R. C. M. and D. D.: The player you refer to in the Victor film is Pauline Curley.

Harry Heinlein, 307 West 128th Street, New York: Guy Hedlund has not left the Edison Company, and if you continue going to the theater you probably will have plenty of opportunities to see him in pictures. In the course of his letter Harry Heinlein writes:

My little sister and myself have looked for Mr. Hedlund for weeks and have not seen him, unless he was disguised. I wrote to him last Winter and he answered me with a nice letter, and we all like him very much. May be he is with some other company. If he is would you let me know? Please send me his picture, or print it, and my family will buy three of your papers. I am fourteen years old, and have seen lots of pictures, but I think Mr. Hedlund is the greatest of all actors.

Horace, Will, Aurora, Ill.: Yale Boss continues with the Edison Company, and has appeared in pictures released recently.

D. U., Cleveland, O.: We understand that Mary Pickford and Owen Moore are married. Arthur Johnson is married, but not to Lottie Briscoe. D. U. writes:

My favorite actress is Mary Pickford, the prettiest and most adorable little piece of femininity ever seen. I also like Gene Gauntier, Florence Turner, and the little light-haired girl who poses in so many Biographs. Of the men, I think that tall, young Biograph actor who appeared in The Blind Princess and the Poet, Her Sacrifice, and other plays, is the best. After him the man who played in The Primal Man and Oh, I must not forget! I do like the new actor who has recently appeared in the Biograph pictures, The Kentucky Feud and Friends; also Two Daughters of Eve. I think he has such wonderful eyes. I like Maurice Costello, because I think he has such a good, manly face. I always enjoy reading the comments in THE MIRROR.

L. N., New York: It is the policy of the Biograph Company not to advertise their players, and for that reason the name you ask for is not available for publication. Arthur Johnson is married. Your other question shows a commendable interest, but this is hardly the place to print an answer.

## WARDE LIKES PICTURES.

Shakespearean Actor is Enthusiastic Over Production of "Richard III."

Frederick Warde, the veteran Shakespearean actor, is reported to be extremely proud of his accomplishments before the camera in a motion picture production of Richard III. In a recent interview, printed in the Brooklyn Eagle, he said:

"I simply had not realized before what a great thing moving pictures had become. They are admittedly becoming a great educational factor all over the world, and especially in France the acting as well as the plays have reached a high standard, and enlisted the services of real artists."

"Another thing. Shakespeare's plays can, with little skillful handling, be made into very effective photoplays. The great plays are so full of real meat that they are wonderful in any form, and it is possible with the camera to get effects on a screen that could not be realized on a stage, visualizing as never before pictures that have been left to the imagination. Of course, to make certain things comprehensible without the voice and lines it is necessary to interpolate certain incidents to show the motive, but the hard himself would hardly object to this."

"The staging and methods of the moving

picture people, however, were revelations to me. I thought I knew all the tricks of acting, but their work was simply amazing to me, and I shall never forget my first experience. The pictures of Richard III. were taken on the grounds of Judge Carey's place on City Island. The ruins of the house were transformed into settings for the different scenes, the cellar of the house being used as tower dungeons and other things."

"The director of the company simply told the other actors what to do, telling them when to look glad or sorry, when to shout and when to fight, without telling them why they did any of these things. It was another matter for me. I simply couldn't act without saying my lines, and I had to suppress all sense of the ridiculous to go through with the thing in such surroundings."

## ESSANAY PICTURES.

The Essanay Company announces the following releases for the last two weeks of November: Nov. 19, The Dance at Silver Gulch; 20, The Scheme; 21, Billy McGrath's Art Career; 22, The Penitent; 23, Broncho Billy's Heart; 24, Mr. Hubby's Wife; 27, The Stain; 28, The Boss of the Katy Mine; 29, The Iron Heel; 30, Broncho Billy's Mexican Wife.

## WORDS FROM ELBERT HUBBARD.

Observations on the Preservation of a Wedding in Motion Pictures.

Elbert Hubbard, in the current issue of The Era, has these characteristic remarks to make about "The Miraculous Movies":

"The other day there was a swell wedding in a Western city. The ceremony was out of doors in a garden under the trees. There was a little procession from the house to the garden; then after the ceremony there was a supper at another beautiful spot under the spreading elms, and the company moved from the out-of-door church to this Forest of Arden banquet hall. Now the particular point was that every every feature of this wedding was duly recorded by the untiring movies."

"One hundred sets of films were prepared and presented to as many guests and relatives who were unable to attend."

"And it so happened that I was one of the guests who received a set of the movies. I put them in my faithful Power's Cameragraph, called in the neighbors, and we had the wedding all over again, even to the playing of the music."

"Altogether it was a most interesting, amusing and beautiful diversion."

"I have the films. They are mine to keep, and I can reproduce this wedding at any time. Ten years from now it might be very interesting in case there was a divorce—bless my soul, Terese, how terribly sunburned the back of your neck is!"

## IMPORTANCE OF TITLES

Photography and story superlative have been the two points argued by film salesmen. The Gaumont Company are now advancing the merits of their product by reference to the strength of the titles and sub-titles of their pictures. Embellishment of pictures by apt, clever headings has been proved by consensus of praise to be well worthy of concentrated attention. To be able to tell an exhibitor that one's pictures have titles that really tell something and tell it well is a talking point found to reach the mark. Audiences are bound to get more pleasure from pictures whose text matter is congruous with the photography and the story, titles which strengthen the atmosphere and spirit of the delineation, adding point, verve and connection. The Gaumont Company have in mind a "titling" contest, to be participated in by the companies distributing through the Film Supply Company, which contest would be judged and decided by the film reviewers from the trade papers.

## FROM HERE AND THERE.

H. C. Andress has purchased an interest in the College Avenue Orpheum house in Racine, Wis., and will become its manager.

Principals of schools in Milwaukee, Wis., have expressed themselves as being strongly in favor of the use of motion pictures to supplement text books in the instruction given in public schools.

William Fox, whose control of the Nelson Theater, Springfield, Mass., started Nov. 4, plans to give programmes containing six reels of motion pictures, and a like number of vaudeville acts.

President Taft enjoyed a treat at a dinner recently given in the White House. For the benefit of the diners, there was a motion picture reproduction of the world's series baseball games, and the Atlantic fleet in New York harbor.

According to the report of members of the District of Columbia Excise Board, the cause of temperance has an ally in motion pictures. A number of saloon proprietors in Washington have complained of a falling off in business and place the blame on motion picture theaters, claiming that the heads of poorer families, instead of dropping into the corner saloon after dinner, take their wives and children to the theater.

The members of the New Jersey Motion Picture Exhibitors League have agreed not to give away cigarettes as an inducement to patronage. Several picture theaters in Hudson county have issued coupons with tickets of admission, a certain number of which entitled the holder to a package of cigarettes.

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PORTRAYED BY

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Another of this popular "BILLY" creations, with a corking good plot.

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An absorbing dramatic study, refined and thoroughly artistic.

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## LUBIN FILMS

Released Saturday, November 9, 1912. Length, 1,654 feet

## THE WATER RATS

Bill Crow, chief of a gang of thieves, attempts to steal a lockbox from Elsie Dana, daughter of the tug owner. The girl defends him. Tom Williams is Elsie's sweetheart, and in a fight he is knocked out by the Water Rat. Bill then discovers that Williams is wearing Elsie's locket, and realizing that they are sweethearts, he places the handcuffs upon his own wrists and gives himself up to the Law.

Released Monday, November 11, 1912. Length, 1,633 feet

## THE WAY OF THE MOUNTAINS

Don Allen and Bob Taylor are rivals for the hand of Mary, a little lass of the hills. One day Allen shoots at Taylor, but missing his mark, kills Mary's little brother. Taylor tracks the assassin, who is forthwith turned over to the Law of the Mountains boys.

Released Tuesday, November 12, 1912. Length, 1,629 feet

## AT THE RAINBOW'S END

A wonderful story of two unfortunate marriages and the memories of an old love, which prompts an admirable man and woman to rebel against fate and flee together. Circumstances, however, show that they are chasing a Rainbow.

Released Thursday, November 14, 1912. Length, 1,648 feet

## THE COUNTRY SCHOOL TEACHER

Molly Mason, a beautiful, but wild, self-willed girl, has conquered all restraint until she meets Neil Freeman, a new school teacher. He has a hard time, but eventually brings out her lovely womanhood, and she falls in love with her master.

Released Friday, November 15, 1912. Length, 1,687 feet

## SUITORS AND SUIT CASES

A funny story in which the mix up of two suit cases enables a young exquisite to dress up in a young lady's clothes. His masquerade, however, turns to advantage and brings two loving hearts together.

Released Friday, November 15, 1912. Length, 245 feet

## THE SLATE INDUSTRY

An interesting industrial picture showing the evolution of the school slate. First the quarrying, splitting and cutting, later in the factory, where the slates are polished, trimmed, framed, bound and laced. The scenes are taken at one of the largest factories in America.

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